

# ART AND ARCHAEOLOGY

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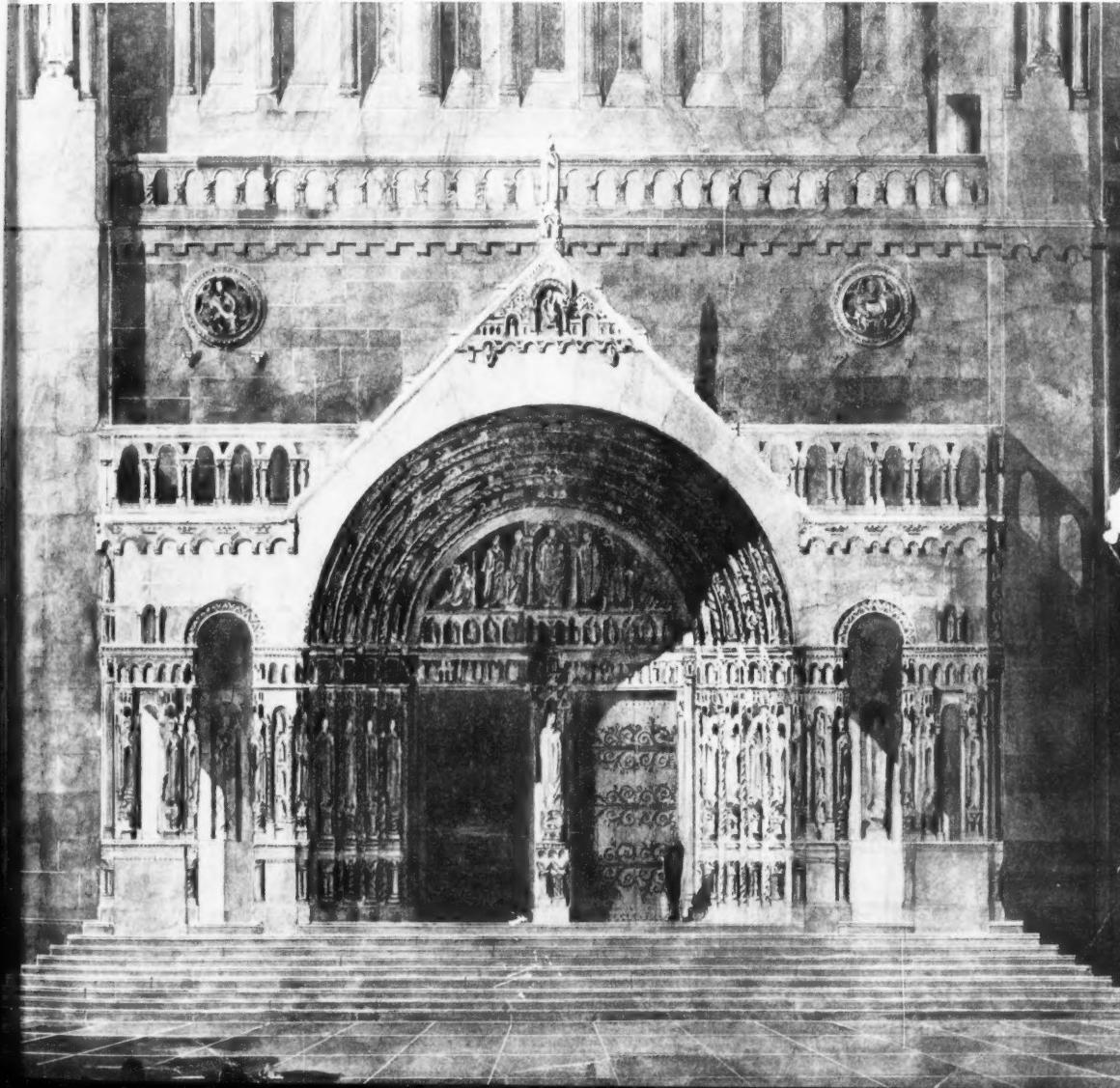
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# ART AND ARCHAEOLOGY

*An Illustrated Bi-Monthly Magazine*

Published by THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON,  
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ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXXIV

JANUARY-FEBRUARY, 1933

NUMBER 1

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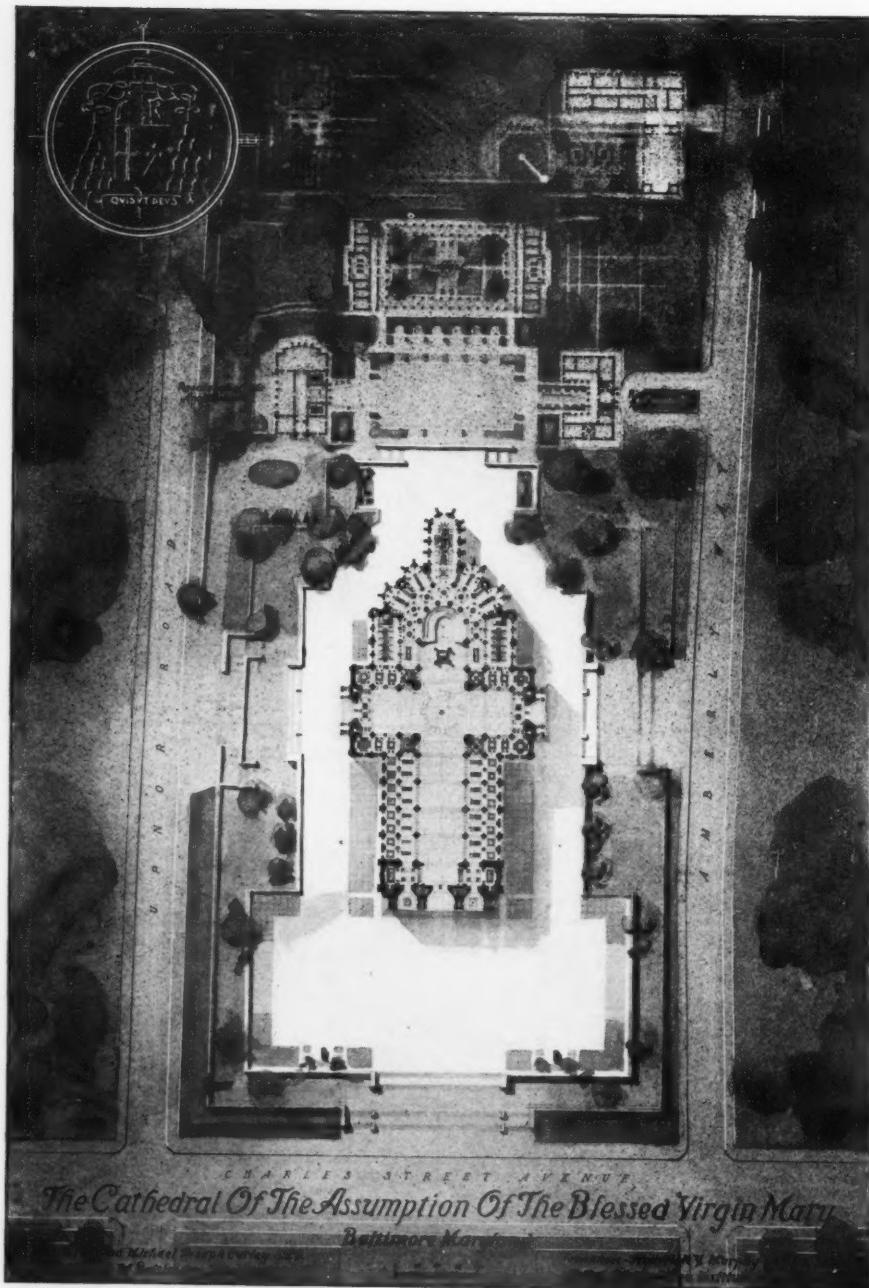
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CHARLES STREET AVENUE  
*The Cathedral Of The Assumption Of The Blessed Virgin Mary*  
Baltimore, Maryland

# ART and ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXXIV

JANUARY-FEBRUARY, 1933

NUMBER 1

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## THE NEW BALTIMORE CATHEDRAL OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

By FREDERICK VERNON MURPHY

*Foreword by the Right Reverend Monsignor David T. O'Dwyer*

(Several years ago Mr. Thomas O'Neill of Baltimore left a bequest of a large sum of money to the Archdiocese of that city for the erection of a Cathedral adequate to the spiritual needs of the community for centuries to come. Gradually the development of the situation has brought about the present activity, and at last the enterprise has begun to assume tangible shape. The site was acquired some time ago: a plot of about eleven acres, situated on North Charles Street Avenue, some three miles north of the present Cathedral, which will not be demolished, but used as a Pro-Cathedral. Corollary buildings to the new structure will include the Archbishop's residence, a residence for the clergy, a school, two convents, housing for the personnel, and a central power-plant. The architect selected for this important task is the author of the article which follows. Dr. Murphy is a graduate of the Beaux-Arts, professor of architecture at Catholic University, architect of the University, and has done considerable notable work for the Archdiocese of Baltimore on previous occasions. No definite date has as yet been set for the actual beginning of construction, but the plans are almost complete in their essentials, and construction will probably not be long postponed. ART AND ARCHAEOLOGY expresses its appreciation to His Excellency the Archbishop, to Professor Murphy, and to all their coadjutors and assistants for the privilege of thus making the first announcement of so important and splendid a new architectural achievement.)

### THE BACKGROUND OF THE CATHEDRAL

By DAVID T. O'DWYER

CARDINAL NEWMAN, in a famous essay written some years before Darwin's *Origin of the Species*, advanced the theory that Catholic theology is a development from certain germinal principles in the original Christian message. Christianity was designed as a world religion, and for all time. Its first presentation met the spiritual needs of those to whom it was immediately given, and hidden in it were implications adequate to the needs of all subsequent generations. The disclosure of these implications was called by Newman "Development of Doctrine" and, when Darwin gave such currency to the word which describes his hypothesis, the phrase "Evolution of Dogma" became popular. Theology

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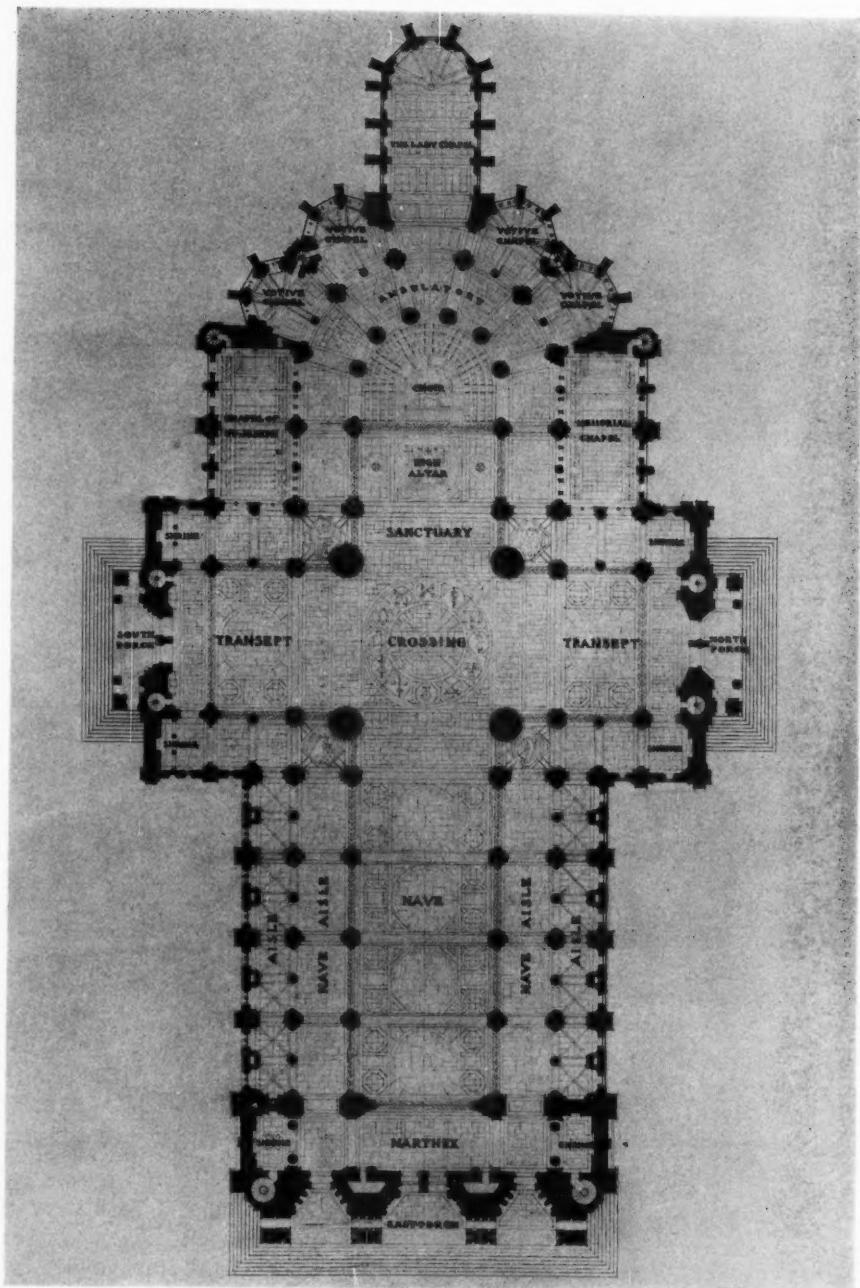
is the scientific formulation of this process, and liturgy is its devotional exponent. Liturgy is no dead form but a living thing with capacity for endless development, as the Church accompanies unfolding belief with the worship it inspires. The architect was called in to furnish artistic shelter for the performance of the divine mysteries, and for the elaboration of his designs he depended not merely on the inspiration of Christian belief and ritual; he drew also from Jewish temple and synagogue, which were a preparation for Christ's gospel, and from the pagan temples whose darkness was relieved by some gleams of a primitive divine revelation. Christ's words to his disciples at the Last Supper, "Do this in commemoration of me," were the commission which authorized all Christian architecture.

The upper room in Jerusalem was the first Christian church, and the Gothic cathedral of the Middle Ages is the slowly achieved record of the perfection to which Christian faith can elevate art. The tide of the inspiration seemed to ebb after this glorious epoch. The very splendor of the mediaeval Gothic cathedral became the despair of those who no longer had mediaeval religious inspiration. Creative art waned, and imitation was the acknowledgment of its impotence. Dissatisfaction with this condition begot futile strivings after a graceful and striking originality; and dreams of beauty degenerated into nightmares of the bizarre. Architecture became not merely less pleasing but vicious; and the tradition of Christian art has in some instances become so corrupt that in a recent address Pius XI bewailed that "the sacred is not recalled except to be disfigured almost to the point of caricature, and often to the extent of real profanation". The address from which these words are taken is a recall to sound principles which every architect who undertakes to build a Christian church must heed.

The ordinary Catholic church is primarily a place where Mass is celebrated and the word of God preached; it is the place where the infant is clothed by baptism in the robes of innocence, and where the contrite heart retrieves the peace it has lost; before its altar the young man and young woman consecrate their love to divine purposes, and to it are brought our beloved dead, who have kept the faith, so that the Church's prayer may plead for their eternal rest before their remains are consigned to the earth to await the resurrection. The purpose of a cathedral is somewhat larger because the cathedral is the seat of episcopal jurisdiction, and under the guidance of the Holy See, from it comes the authority by which the functions of the lesser churches are performed in Christian unity.

Myriad considerations may enter into the design of a cathedral. The general purposes of Christian churches, and how they are achieved, since the days of the Apostles, must be borne in mind. The divine mystery which a church commemorates, the Saint under whose patronage it is dedicated to God, the character of the city in which it is built, the religious history and civilization of the country to which the diocese belongs, the character of the various prelates who ruled the See, the striking qualities of the incumbent who orders its erection—all should converge in the mind of the architect to create the travail out of which his designs are born.

The Diocese of Baltimore enjoys a primacy of honor among American Sees. It was established in the infancy of our country, and its first prelate, John Carroll of illustrious name, while laying the spiritual foundations essential to a nation's greatness, also served his country in its secular endeavor by his wisdom and diplomacy. He was the first of a distinguished line of prelates who were no mere passive witnesses of the development of our country, and in the gloom and bewilderment of these days the present Archbishop orders the erection of a great cathedral which is a *sursum corda* for us all.



GROUND PLAN

## ART AND ARCHAEOLOGY

Baltimore is the principal city of the State in which the experiment of religious liberty was under Catholic inspiration first made in this country. The name of the State recalls her whose assumption the new cathedral is to commemorate, who was the foundress of the Christian home, whose merits and achievements are the charter of woman's dignity, and who furnishes hope to the strivings of humanity as "our tainted nature's solitary boast".

### THE NEW CATHEDRAL

By FREDERICK VERNON MURPHY

**A**S archaeology, the study of the Church is as old as the human race. Temples were reared in the primitive ages of mankind. Its past is replete with outstanding achievement, gracing every land and glorifying every phase of belief in the supernatural life.

As architecture, the study of the Church is still a problem to be solved, and in spite of the almost perfect archaeology afforded, the solution is ever a new one and responsive to time, place, and the liturgy which it ennobles.

Architecture, which may be said to be the emotional expression of structure, leans very heavily upon ecclesiastical architecture for its greatness. *Ab ovo* it is the science of space, mass, scale, light and shade, color, texture, and proportion—but its background is the impelling demand for the rendition of these attributes in terms of beauty that determines its *raison d'être*.

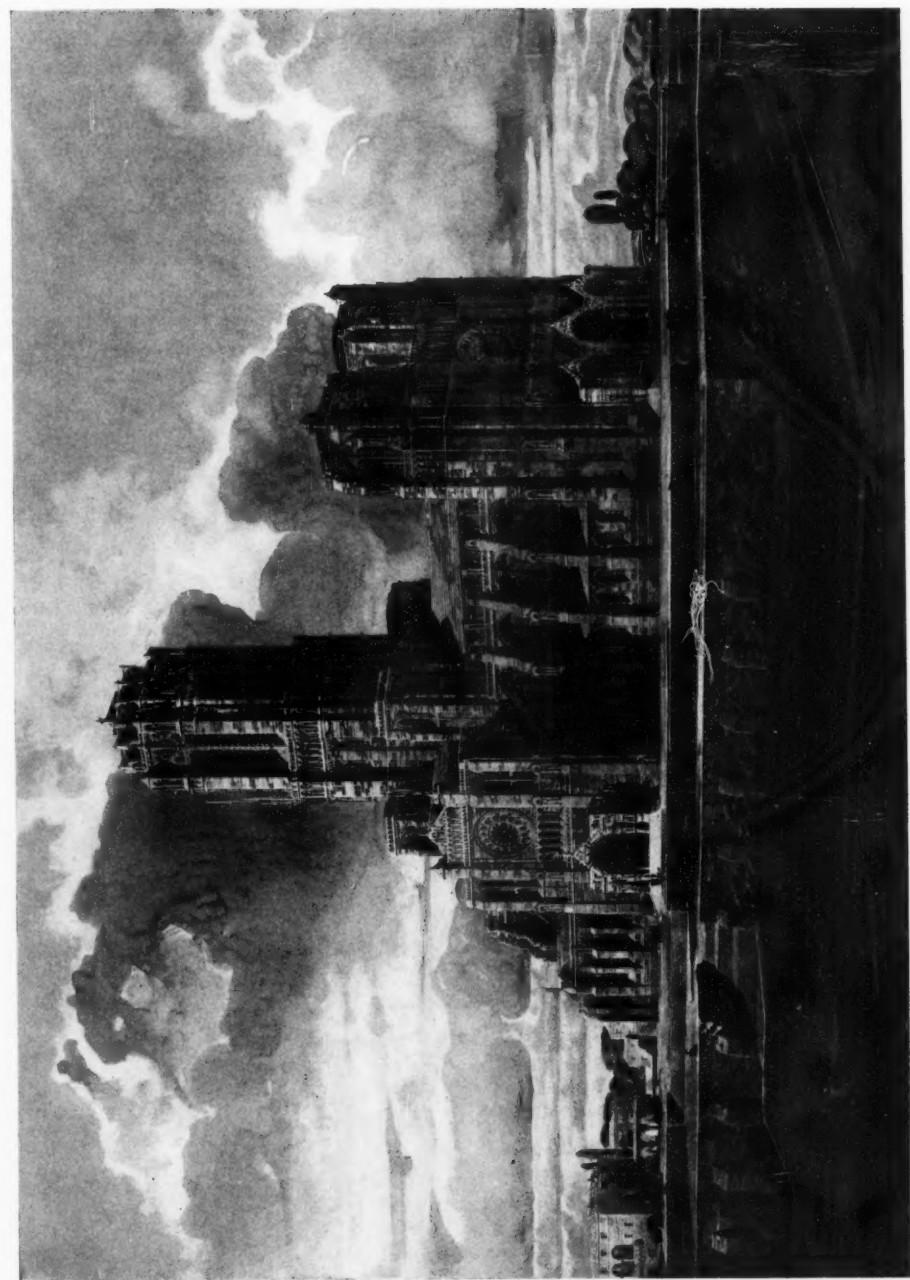
Today we are living in a time of eclectic opinion; we are not governed by a stylistic formula that would establish our standards of expression and control the design of our more important productions. A national style is doubtless in the process of formation, yet while we are conscious of a fairly definite trend, the salient characteristics are still obscure.

In point of style, there are two major divisions, broadly speaking; the Greek and the Gothic each represents an acceptance of fundamental principles peculiar to their respective civilizations, and each pattern reached perfection. The temples of the Periclean

Age and the great cathedrals of the thirteenth century are to us equally interesting as specimens of abstract design. We are impelled, however, by considerations other than abstract design to admire one more than the other—so symbolic of our religious belief. Modernistic art imitates nothing; its desire for the avoidance of precedent is tantamount to a complete iconoclasm. Its aim is possibly purely functional, and it does not seek to adorn itself with the superadded elements which give aesthetic value to structure.

Romanesque relates definitely the classical Roman and the elaborated Gothic. It inherited much of the refinement of Greek architecture as transferred through the Roman, and it contained the seeds of the Gothic, to whose prosperity it contributed greatly. It also absorbed something of the Byzantine, giving us amazing daring in plan, color decoration, and the happy blending of informal with formal, enriching the purely architectonic with the sculptural.

Romanesque meets all liturgical requirements and appeals to us strongly on account of its human qualities. It is not purely a play of mathematical values in stonework, but it combines with superlative craftsmanship—the play of the imagination—and its extreme adaptability appeals to the spirit of eclecticism, already mentioned, that controls our present-day opinion. As the three requisites of perfect building, according to Vitruvius, are "*Venustas, Utilitas, Firmitas*", a survey of the field of hieratic art must establish permanent values of correct plan, sound construction, and the appeal to our emo-



GENERAL PERSPECTIVE.

## ART AND ARCHAEOLOGY

tional sense of the beautiful. Romanesque architecture profoundly satisfies these requisites, and shorn of certain artificialities and in avoidance of the exotic, it becomes ideally an *architecture raisonnée*.

St. Mark's in Venice amazes us with its daring conception, its logical plan, and its wealth of marble and mosaic. It scarcely belongs to the western world. San Zeno at Verona and St. Appollinare at Ravenna fail to give us the "grand plan" desirable in a cathedral. It must be admitted that we have found no substitute for stone-architecture—at least in the upbuilding of church structures approaching the monumental in size—and the inadequacy of all other materials, except for corollary introduction, must be acknowledged. We have not learned as a nation to analyze steel, concrete, and less noble substitutes lacking the integrity of stone.

There is no dispute as to the variety and

power inherent in the Romanesque. Italian Lombardic is sound, organic, and, although somewhat cold, persuades us that the style may be made to flower in juxtaposition with Roman remains. In competition with the Gothic of Great Britain and Normandy, the Norman in its dignity and unity easily convinces us of its maturity and virility. The salient rib—devised by the builders of the Ste. Madeleine at Vézelay—converts us to the belief that as a constructive system involving the use of the poise and counterpoise of vaulting—the buttress—little remained to be invented to encompass the balance of the fabric of the church edifice. Long before the placement of the foundation-stone of Nôtre Dame of Chartres, the groined vault in perfect equilibrium had been consummated. Sheer vertical height, greatly desired, was announced in the Abbaye aux Dames at Caen. The dominant central tower boldly conceived as integral portion of the



LONGITUDINAL SECTION.



SOUTHERN ELEVATION.

superstructure is admirably disposed in Durham, Coutances, Worms, Santiago de Compostela, and the Certosa di Pavia.

Spanish interiors develop great openness. The abbey churches annex the narthex and subsidiary buildings without injury to silhouette, and the secondary arts—without which architecture becomes flat and meaningless—vie with one another in their emphasis of spiritual quality. Sculpture, stained-glass, and metal-craft become highly sensitive to their value as coordinating elements in design.

Building must accord to site and climate; environment and orientation form part of the working hypothesis in design. Accordingly, an intimate study was made of all of the physical relationships of the property—its contours, elevation, the nature of the strata underlying the surface, and the proximity of structural or naturalistic features having bearing upon the development of the

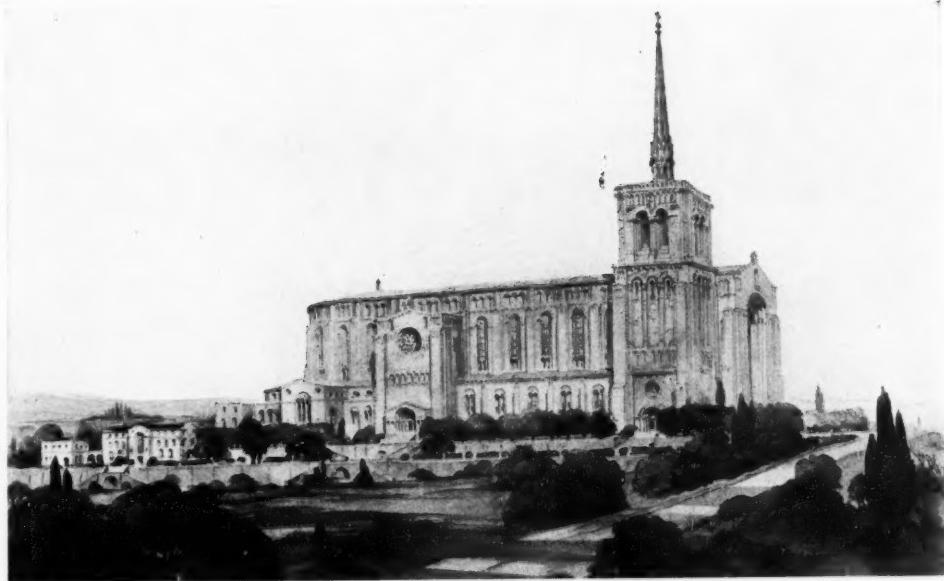
*parti pris.* Sketches made in the early stages subordinated all other thought to the plan. The motive of the plan is a Latin cross with a broad nave and a single transept. At the crossing a square tower rises, balancing with its vertical mass the strong horizontal of the nave. The tower is frank and bold and calls into play the four buttress towers, reinforcing its corners and inducing the feeling of an easier transition between the superstructure and the tower. No attempt has been made to render the solution colossal—a sufficient volume was sought and strengthened by an implication of simplicity. This directness is carried into the rendition of the ornamental features, which are not excessive. The broad portals carry the burden of the sculptural ornament, and it is thus visible in a plane where it registers most easily—approaches to the narthex. The rhythm of the fenestration of the nave is carried up into the tower, making it cohesive. The simplest



AN EXAMPLE OF THE LOMBARDIC.



A TRANSITIONAL ROMANESQUE PLAN, WITH TWIN TOWERS.  
IT WAS FROM THE SEVEN SKETCHES ON THIS PAGE AND ITS IMMEDIATE SUCCESSORS THAT THE ACCEPTED DESIGN OF THE CATHEDRAL WAS DEVELOPED.



THIS PLAN IS MODERN IN CONCEPTION.



DIGNITY IS INHERENT IN THE LOMBARDIC ROMANESQUE.



A STRIKING BYZANTO-ROMANESQUE CONCEPTION.

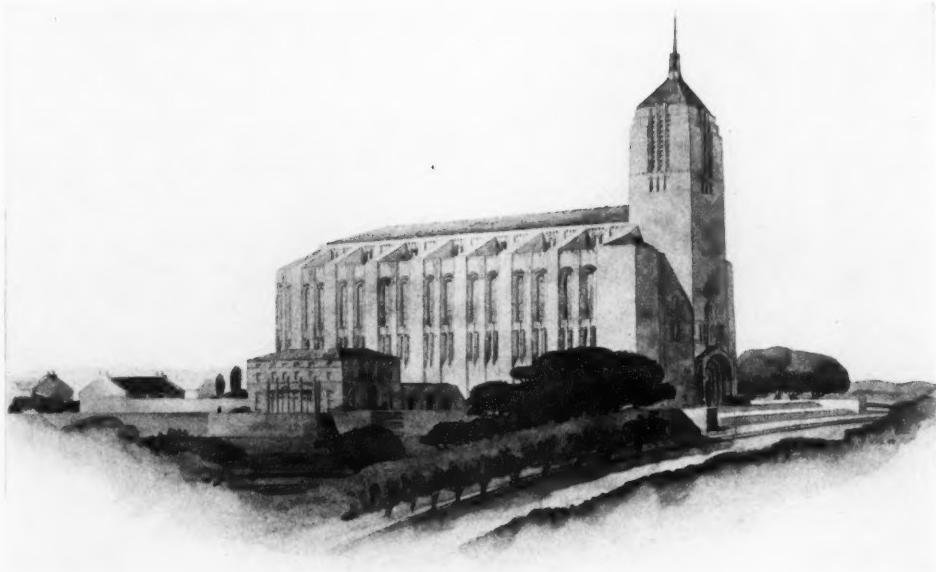


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A MODERN TYPE WHICH NEVERTHELESS BREATHES OF THE PAST.

of all vaulting systems is employed in the interior, and the buttresses as shown are necessary, structurally and also very naturally, usurping much of the decorative interest in the nave walls.

The windows of the nave are large, and generously light the interior in the manner of many of the Spanish cathedrals. The windows are in three stages, of which the clerestory admits lighting for the topmost portions, supplementing the boldly conceived nave windows. Inasmuch as the side aisles compose with the nave no interruption should be felt, and the effect of great spaciousness, vigorously sought, should be obtained.

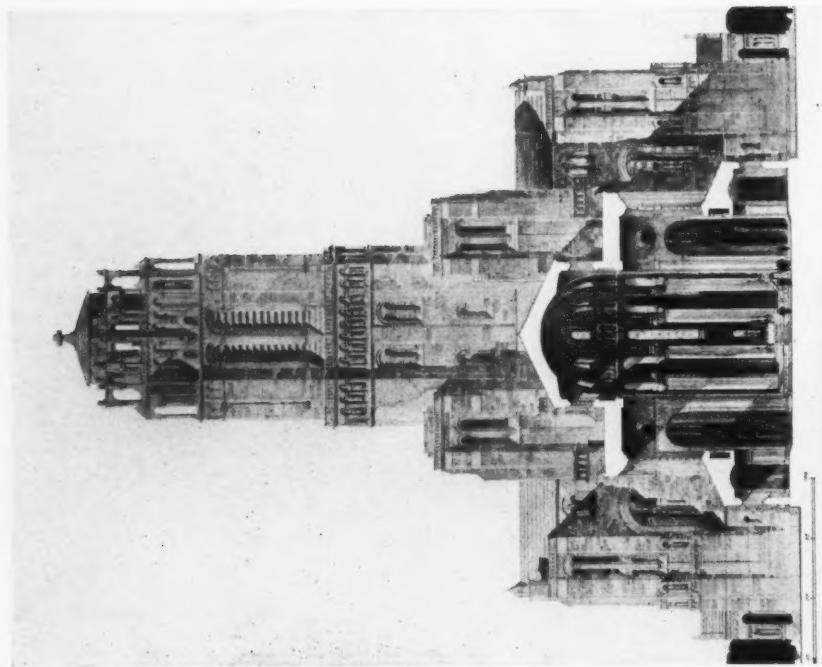
The chevet is French in plan. Paray le Monial and other great edifices featured it, and it became a splendid termination of the horizontal movement of the plan. Its introduction gives rise to absidal chapels and a spacious deambulatory carrying the circulatory elements freely about the entire perimeter of the church. With the transept

extending beyond the limits of the aisles, great seating capacity is procured, with no crowding adjacent to the spaces reserved for the sanctuary and the choir.

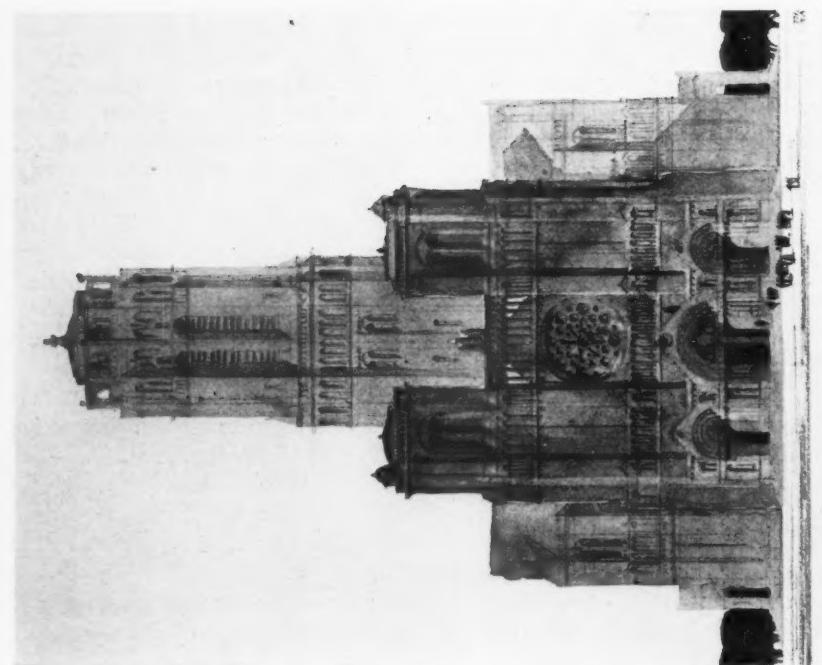
Extending along the principal axis of the composition, the Lady Chapel is entered from the deambulatory and serves a most useful purpose, providing in its lower story sufficient space for the faithful to hear daily mass.

Twin towers flank the east facade. This is a highly conventional arrangement, and Notre Dame, Paris, Rheims, Amiens, Winchester, Canterbury all attest its worth. Scale is necessary to the composition, also strength, and, ever seen in perspective—the manner in which it was studied—the logic and force of the twin towers is most apparent. The influence of St.-Trôphime, Arles and St. Gilles-du-Gard is apparent in the treatment of the portals. Post-Richardsonian Romanesque became in America heavy, spiritless, and devoid of inspiration. The

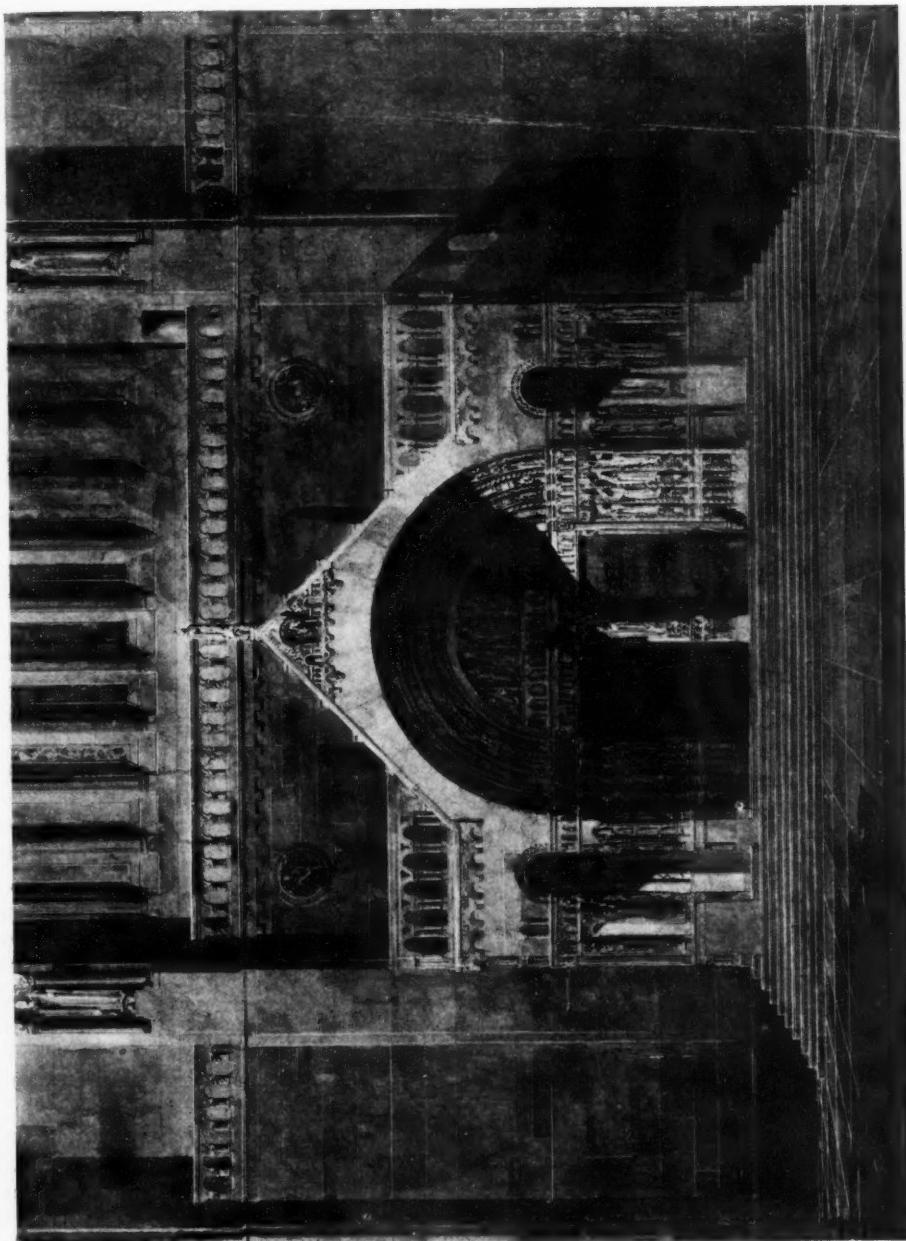
TRANSVERSE SECTION.



PRINCIPAL ELEVATION.



THE TRANSEPT PORTAL.

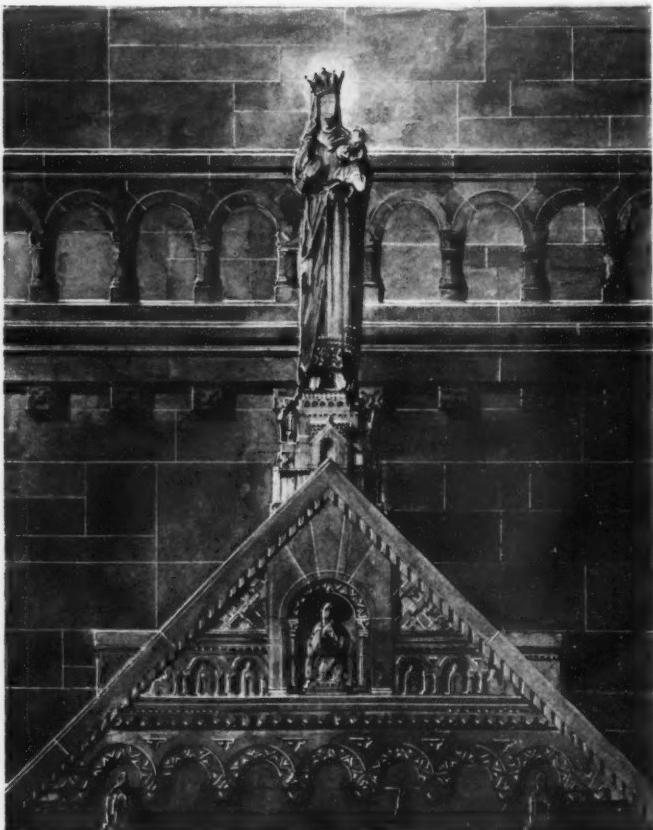


## ART AND ARCHAEOLOGY

original sources have been cultivated to avoid such disaster, and the theme of this motive has been traced from the earliest stages, throughout the sequence of development to the splendid climax exhibited in Chartres,

Modern engineering permits greater freedom in design. With a wide variety of solutions, the panorama of all past research available, and greater skill in the extension of mathematics into the discussion of the materials of construction and the interrelations of component structural forms, we may build more wisely, more economically, and with greater assurance of durability than ever before in history.

There is, too, well-grounded opinion prevalent that pinnacle, pier cappings, and other exposed portions—often executed with too great delicacy—be strengthened and simplified to resist erosive action, and such elements have been studied in deference to these facts. Other practical concessions have been made. Private chapels fill the re-entrant angles between the nave and the transepts. Radial chapels occur where their service becomes greatest, and nothing of the superstructure is permitted to vitiate valuable space or free passage in the ground-floor plan. The great organ is introduced over the narthex, and music, color and form



THE GABLE ALCOVE THE MAIN PORTAL BEARS A GRACEFUL FIGURE OF THE VIRGIN, IN WHOSE NAME THE VAST EDIFICE WILL RISE.

Drawn by Paul A. Goettelman.

Nôtre Dame, Rheims, and Amiens. Likewise, the evolution of the interior vaulting system, preserving the stability of the Roman, and anticipating the lightness of the Gothic, records the results of countless experiments to cover large areas with an osature of stone.

duly related to ritual are allowed their most intimate association to function in unison. The great tower, spiritually symbolic of the union of heaven and earthly aspiration, is expressive of the title of the Cathedral and its dedication to the Assumption of the Blessed Virgin, Mother of God.

## ART AND ARCHAEOLOGY

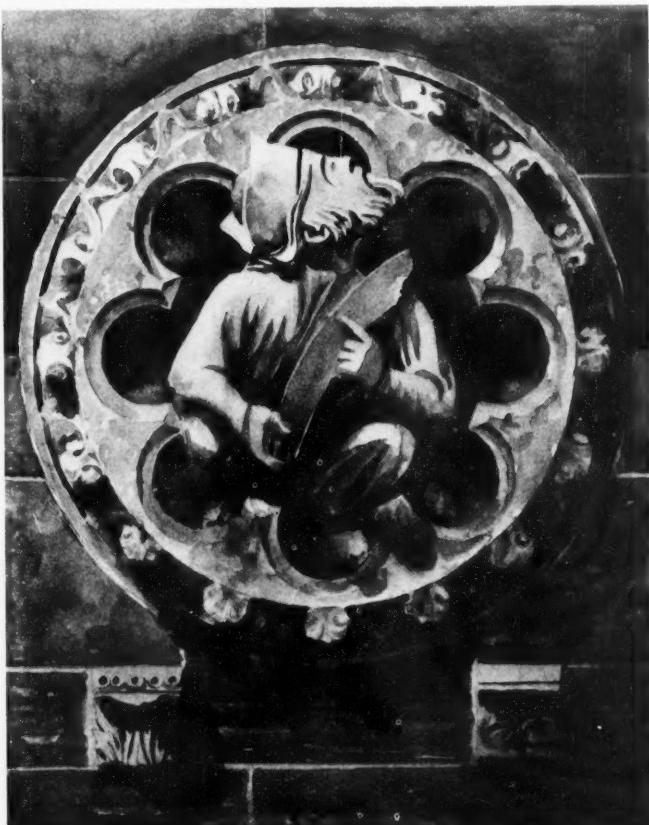
Viollet le Duc pictures the final rendition of the Gothic church to possess an extraordinary restlessness. Ely, St. Paul's, London, and many other great edifices have developed weaknesses inherent in their plans.

Many great churches are insufficiently lighted; the degree of gloom is often too great—surpassing the atmosphere of religious quiet. J. L. Guadet, formerly professor at the Beaux-Arts, insists that the Church is inevitably a problem in design rather than the process of borrowing, and admits no influence so potent as precedent—the thought of the creed for whose edification it is constructive. So the design is not a copy, and although the vocabulary is that of the Romanesque, the implication of the Romanesque is interpreted to be freedom, spirituality of values, and structural honesty.

A small coterie of mediaevalists—steeped in the traditions of the period and whose skill and fervor is apparent, assisted in the preparation of the plans. This group, headed by Dr. Thomas Hall Locraft, included Paul Goettelman, Edwin Pairo, Robert

Danis, and Robert A. Wepner, Jr. All of them are alumni of the Catholic University and graduates of its School of Architecture. Inasmuch as work is not to be commenced immediately, ample opportunity exists for further study. The architect regards the project as of such importance that he feels

this additional period for work on the plans will result most fortunately, in that it will permit a more perfect solution of the problems involved by the tremendous amount of detail. None of the complicated calculations



UNDER PROFESSOR MURPHY'S DIRECTION A CORPS OF SKILLED MEDIAEVALISTS IS WORKING OUT DECORATIVE DETAILS SUCH AS THIS MEDALLION FOR THE FAÇADE.

Drawn by Dr. Thomas H. Locraft.

and particulars of the nave, aisles and transepts have as yet been determined, and the interior embellishment of the whole edifice has been visualized only in a general manner, subject to the gradual working out of structural and aesthetic considerations, for which the coming months will allow time.



VIEW OF A SECTOR OF THE AGORA EXCAVATIONS LOOKING WEST ACROSS THE NORTH END OF THE  
STOÀ OF ZEUS.  
THE STATUE OF HADRIAN IS STANDING IN THE LOWER LEFT CORNER, AND THE "THESEUM" APPEARS IN THE BACKGROUND.

## PROGRESS OF AMERICAN EXCAVATIONS IN THE ATHENIAN AGORA

By THEODORE LESLIE SHEAR

THE second campaign of excavations in the American zone of the Athenian Agora, which was begun in January, 1932, has produced important results in many fields of art and archaeology. The work is conducted by the American School of Classical Studies at Athens through a Commission of which Professor Edward Capps of Princeton University is Chairman, and it enjoys the cooperation of the Greek Archaeological Society through the presence on the staff of Professor A. D. Keramopoulos of the University of Athens. During the present season an area of about one and one-half acres, which had been occupied by twenty modern houses, has been cleared by the removal of 10,000 tons of earth.

The topographical evidence which has been secured warrants the definite identification of several historical buildings. The foundations in the northernmost sector of the excavations, just under the hill of the "Theseum", were tentatively identified last season as belonging to the Royal Stoa, the headquarters of the Archon Basileus, the chief magistrate of the city. This identification has been confirmed by the current investigations, and a building opening from the Stoa on the west has been uncovered. As the living rock of the hillside was cut away at much effort to provide the necessary space the structure, which was erected here at the beginning of the third century B. C., must have been associated in use with the Stoa, to which it probably served as an annex. It may have been used for additional office space or for the storage of accumulated records and archives.

In the next area of excavation to the south, the entire front of the Stoa of Zeus Eleutherius, where Diogenes the Cynic used

to lounge, is now visible on the west side of the street of the Agora, and on the east side is a marble altar which is probably to be identified as the altar of the Twelve Gods. As the sites of these buildings conform admirably to the descriptive account of them recorded by Pausanias, the areas for the future progress of the excavations are clearly indicated, following the route of the street to the north and to the south. The modern houses in the designated areas have already been expropriated so that the terrain itself can be cleared in the coming season of 1933.

The rich discoveries in the field of sculpture include an archaic head of the bearded Hermes dating from the sixth century B. C., and another bearded Hermes of the second quarter of the fifth century. There are also other marble heads of the Greek and of the Roman style, a marble herm which is surmounted by the head of a youthful Hermes, and a bronze statuette of Athena Archegetis who is holding an owl in her hand. In addition to these pieces of relatively minor importance four works in this field are conspicuous for their beauty and for their artistic and archaeological interest.

A marble figure of a young woman clad in thin transparent drapery, which clings so closely to the body that the contours of the graceful form are revealed, is a masterwork of the early part of the fourth century B. C. The back of the statue is not carefully finished and this fact, together with the pose of the figure, indicates the probability that it originally formed part of a pedimental sculptural group. As it was found just east of the base of the hill of the "Theseum" it is tempting to try to associate the sculpture with that temple. But the style of the work

## ART AND ARCHAEOLOGY

is late for the "Theseum" and the statue, like a similar one in Burlington House, London, belongs rather to the school of Timotheus and is stylistically related to the Amazons of Epidaurus and to the Nereids from Xanthus.

A bronze head of a woman, which was found in a well, is in a state of almost perfect preservation. The effect of the bronze was heightened by narrow strips of silver inlaid in grooves along the edges of the hair and in a vertical band on each side of the neck. At the back of the neck there are also three narrow vertical inlays of a darker metal than the bronze. Silver earrings were set in the lobes of the ears and the eyes, which are missing, were also inlaid. The hair, which is arranged in delicately cut, wavy locks, is brushed up to the crown where it terminates in a small projecting knob. The lower part of the piece with the pointed bronze projection has finished edges which are unbroken. The head was, therefore, evidently set into the neck-socket of a statue, and the knob on top may have served as a support for an additional piece of the headdress. The style of the features exhibits a repose and a severity of expression which are usually associated with products of the fifth century. All the objects in the well date prior to the early part of the third century when the well was filled up and was covered by foundation blocks of the building west of the Royal Stoa. Consequently the head was thrown away at that time, but its style proves that it was made many years earlier. Original bronze sculpture of the classical age is rare and this is an artistic masterpiece of its period.

A marble statue of the Emperor Hadrian, which had been discovered in a water-channel near the close of the campaign of 1931, was successfully extricated during the present season. Although the head has not been found, the statue can with certainty be identified as Hadrian from the symbolical insig-

nia on the breastplate, which occur on several similarly garbed Hadrianic figures. The goddess Athena with shield and spear in the centre, flanked by owl and serpent, is the emblem of the city of Athens, just as the wolf suckling the twins is the symbol of Rome. The combination of these motives on the statue honors Hadrian as benefactor



A BRONZE HEAD, WITH SILVER INLAYS, IVTH CENTURY B. C.

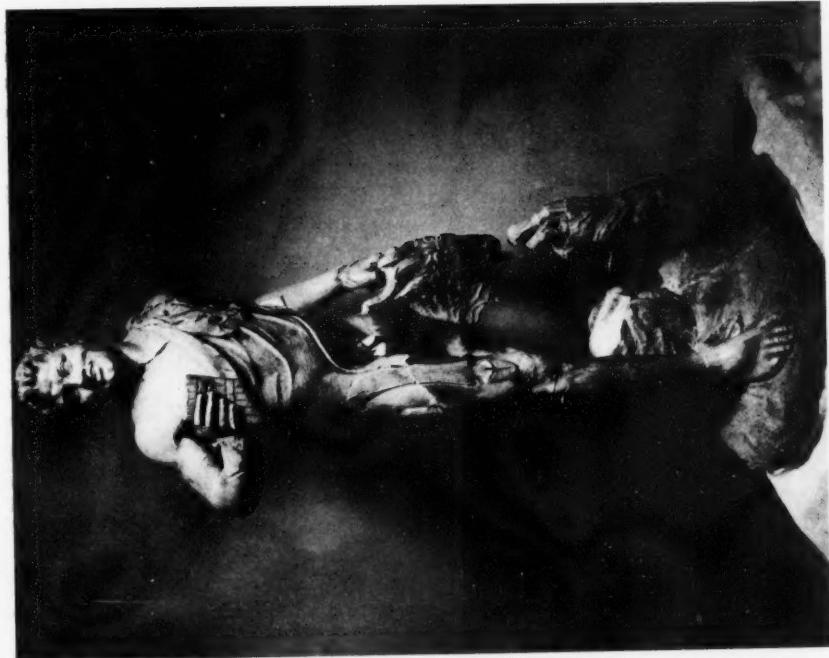
of Athens and Emperor of Rome. Winged Victories appear in the main group approaching Athena with wreaths to crown her, while the suspended lappets of the corslet are decorated with the head of Zeus Ammon, with the imperial eagles, with heads of Apollo and with elephant's heads. The workmanship of the figures is better than that on most imperial statues and the work undoubtedly dates from the time of Hadrian. The statue

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A MARBLE STATUE FROM A PEDIMENT. EARLY IVTH CENTURY B. C.



STATUE OF A MARBLE FAUN.

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is not only iconographically interesting, but it is topographically important because it is mentioned by Pausanias in its relation to buildings in the Agora.

Probably a product of the same period is a marble statue of a Faun which exhibits characteristics very unusual in classical sculpture. The Faun was a merry, mischievous creature of the woods with horns, pointed ears, a tail and goat's legs. In this figure, however, the animal characteristics are minimized and emphasis is laid on the human element. The horns and tail are very small and the figure has human legs and feet, but a goat's skin has been thrown about the

body of the boy and a goat has a place in the scene by his side.

The statue represents a jolly boy who is standing on a bit of rocky ground. With his left hand he grasps the horn of a goat while he holds in the right a syrinx or Pan's pipe. He has a pleased expression on his face, as if he had just finished a tune which he had greatly enjoyed. We can easily fancy him echoing the words of Pan as interpreted by Shelley:

"I sang of the dancing stars,  
I sang of the daedal earth,  
And of Heaven—and the giant wars,  
And Love, and Death, and Birth."

The shape of the head is especially noticeable because the bony structure of the human brow has been modified so that the short horns would seem to grow naturally out of the forehead. The teeth have been neatly carved in the grinning mouth, and deep dimples are indicated on each side. The humanity and modernity of the irregular nose and of the half-open mouth with its visible teeth almost belie the evidence of the pointed ears which characterize this care-free creature of the hills and woods. The result is a head of extremely modern appearance for which it would be difficult to find a counterpart in all the range of classical sculpture.

The statue was found in a well which had been filled with débris in the beginning of the fourth century A. D., as we know from the lamps, coins and terra-cottas which were in it. Therefore the statue, which had been broken into seventy-three pieces, was thrown away at that time, but its style and the finish of the marble suggest that it was made in the second century A. D. It was probably smashed by the Christians, who would have objected to this soulless pagan youth.

### THE POTTERY

The discoveries of the season in the field of pottery are very numerous and cover a wide range of date, thus giving a survey of



STATUE OF HADRIAN FROM ATHENIAN AGORA, II<sup>ND</sup> CENTURY A. D.

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the development of the ceramic art in Athens over a period of many centuries. The remains of a cemetery of the early Geometric period, about 1,000 B. C., were uncovered in the southern area of the excavations. Graves with their contents were found intact and fine burial-amphoras were still standing in the exact position in which they had been originally placed. Cremation and inhumation were practiced in connection with the same burial. One grave contained ten vases, one of which was a large pitcher which stood upright at the east end. The discovery is important not only for the many handsome complete vases, but also because it indicates that the north slope of the Areopagus, on which the cemetery is located, lay outside of the limits of the town of the Geometric period.

Interesting mythological scenes are portrayed on specimens of early Attic and of Attic black-figured wares. One early piece gives a primitive representation of the combat of Herakles with the Hydra. The contest of Theseus and the Minotaur is depicted on a black-figured vase, and even more important is a large vessel of cauldron shape on which



HELLENISTIC AMPHORA. IVTH TO IIIRD CENTURY, B. C.



THE HEAD OF THE MARBLE FAUN.

appears a portrayal of the story of Atalanta and the Calydonian boar-hunt, with the names of the characters painted beside them in Attic letters of the first part of the sixth century. There are also many examples of the black-figured and red-figured groups dating from the sixth and fifth centuries. One black-figured *skyphos* is decorated with the Hippalektryon, the mythical cock-horse, before which a woman stands in an attitude of amazement at the strange creature, a horse in front and a cock behind.

A large collection of Hellenistic pottery of the fourth and third centuries B. C. was secured from wells where it was associated with other objects by which the ware can be approximately dated. As little exact information in regard to this type of pottery has previously been available this discovery will make possible a new evaluation of the material. A typical specimen of the class is an amphora decorated with square motives on

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the shoulder. The designs are applied in buff and white on the black ground. Moulded heads or masks are often used as accessory decorations at the base of the amphora handles or as medallion-designs in the centre of saucers. Although the decorations are often sketchily drawn, the effect of the whole piece is striking because of the contrast between

made proves that this industry was diligently pursued in the Athenian marketplace. One piece of unique character is a plaque, measuring 9½ by 5 inches, with the figure of a snake-goddess. The head is in relief but the heavily draped body is painted in red, blue and yellow. The woman is a wild-looking creature with red hair and long curls, and



A TERRACOTTA PLAQUE WITH A COMBAT SCENE. VTH TO IVTH CENTURY B. C.

the black ground and the chalky white elements of the pattern.

The later periods of the occupation of the city—the Roman, Byzantine and Turkish—are well represented among the discoveries in the sphere of pottery, so that these excavations have already produced an almost unbroken series of ceramic types from 1,000 B. C. down to the latest times.

### THE TERRA-COTTAS

The presence of many terra-cotta figurines and of the moulds from which they were

with her arms held aloft with palms open and with fingers extended. On either side of her a serpent is painted in vertical position, the one red and the other blue. The plaque was found on the north slope of the Areopagus, on the northeast side of which a shrine of the Eumenides was located in a cleft of the rocks. The appearance of the figure and the presence of the snakes argue for the identification of the woman as one of the Furies. The deep red color of the cloak is a confirmatory item of evidence, be-

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cause Aeschylus refers to the Eumenides as "wanderers accepted with their robes of crimson dye". The place of discovery makes it probable that the plaque was actually dedicated in their sanctuary on the Areopagus. The deposit, in which the terracotta was lying, contained pottery of the late Geometric period by which it may be dated near the end of the eighth century B. C. As a work of primitive art of novel type and as an illustration of early religious iconography it is one of the most important discoveries of the past campaign. The same deposit yielded figurines of men and horses, four-horse teams with their drivers, and many terracotta votive shields.

The period of the bloom of Greek art in the fifth century B. C. is represented by two beautiful terra-cottas. One is a statuette of a seated goddess which closely resembles the figures of Demeter and Persephone from the east pediment of the Parthenon. It exhibits the characteristics of the style of Pheidias and was probably made after a statue by that sculptor. The second terra-cotta is a plaque with a representation in low-relief of a combat between two youths. This is a trial cast made in terra-cotta from a mould which, if found satisfactory, would be ultimately used for a cast in metal. The figures are again reminiscent of those on the frieze of the Parthenon. Besides these masterpieces of the coroplast's art the host of figurines of many types and of various periods attests the interest of the Athenians in this branch of the minor arts.

### INSCRIPTIONS, LAMPS, AND COINS

The public buildings of the Agora were the repositories of the laws, treaties and official decrees of the State, which were preserved in permanent form carved on stone. It is, therefore, natural that most of the inscriptions which have been found belong to the class of public documents. As these decrees are always dated in the year of the

archon in which they were voted they are important not only for their content but also for the assistance they furnish in completing the list of Athenian magistrates. The inscriptions produced by the present campaign include some important honorary decrees by which the names and dates of archons not previously known have been fixed. Thus



A SNAKE GODDESS ON A TERRACOTTA PLAQUE. VIII<sup>TH</sup> CENTURY B. C.

they fill gaps still existing in the Attic calendar and they also add to our knowledge of the history of the era.

The collection of Greek and Roman lamps from the excavations has been enriched during the season by the addition of some three hundred specimens which represent many

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HELLENISTIC PLATE. IVTH TO IIIRD CENTURY, B. C.

different types and periods. They range in date from the seventh century B. C. to the fourth century A. D. and illustrate graphically the development of the lamp-making industry in Athens from the earliest to the latest times.

The silver and bronze coins number 4,700 for the year which, added to the 4,350 pieces found in 1931, make a total of over 9,000 for the two campaigns in the Agora. Most of the coins are made of bronze but there are also representative silver pieces of Athens, some of which are as fresh and sharp and new in appearance as when they were struck. Although the bronze coins are generally of little intrinsic value they often furnish important data for determining the approximate age of the deposits in which they are lying and, therefore, great care is always exercised in the excavations to the end that none of these potentially precious records may be lost. If coins continue to be found in as large numbers in the future as they have been in the past the excavation of the Agora, as the work progresses, will provide material for research and study extending over a broad range of numismatic types.

As shops for the sale of all kinds of com-

modities were assembled in the Agora official weights must have been generally available in the area, and of these seven in lead and four in marble have been found. But these weights do not conform exactly to a given standard although the unit in use was apparently the Solonian *mina* weighing from 400 to 440 grammes. It should be noted that the divergence in weight is as often in favor of the customer as of the dealer unless, indeed, the overweight pieces were used for buying and the underweight for selling.

The daily life of the ancient Athenians was much concerned with phases of law and of religion. The latter sphere is represented among the discoveries by a beautifully carved Gnostic gem in green jasper. The Gnostics were a powerful religious sect of



AN OENOCHOE OF THE EARLY GEOMETRIC PERIOD,  
1000 B. C.



JUROR'S BRONZE TICKET AND BALLOT. IVTH CENTURY, B. C.

the second century A. D., who cultivated magic and mysticism, and whose religion included Greek, Egyptian and Semitic elements. Their gems were talismanic and were decorated with fantastic images, with the names of strange deities and with cryptic formulae. The new specimen belongs to the type called Abrasax and that name is written on its edge. The numerical value of the letters of this name is 365, the number of the days of the year. The abrasax image, which appears on the face of the stone, is a strange creature with the head of a cock and with

serpents instead of legs. In the field are five stars. The letters below the figure are incomprehensible, as is often the case on these stones. The back of the gem has the figure of Harpocrates or Horus seated on a lotus, the symbol of the vernal sun. The letters about this figure, except for two series of vowels, are also incomprehensible, but the names written about the stone on its edge are perfectly clear. In addition to the vowel series they are Abrasax, Iao, Sabaoth, Adonais. Many works have been written in research and elucidation of these curious



AN OSTRAKON USED FOR VOTING THE OSTRACISM OF ARISTEIDES IN 483 B. C.

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gems with their weird figures and their magic phrases. They represent an extraordinary mixture of Christian motives, of Hebrew theology, of Egyptian iconography, and of pagan superstition. The new discovery is a particularly fine example of its type.

Another important phase of Athenian life is illustrated by relics of the operation of their judicial processes. All citizens eligible for jury duty received a bronze ticket of identification which bore the name of the owner, the section in which he was to serve and the official seals of the city, the owl and the Gorgon's head. When acting at a trial each juror was given two bronze ballots, which were discs made either with solid or hollow hubs. The disc with the solid hub was used in voting for acquittal, the other for conviction. When summoned to vote the juryman advanced with the hub held between his thumb and forefinger, so as to insure secrecy, and cast the ballot into a bronze urn. The discarded disc he placed in a clay vessel. The majority of the votes in the bronze urn decided the case. The new examples date from the fourth century B. C. and are contemporaneous with the description of the procedure given by Aristotle in his Constitution of Athens.

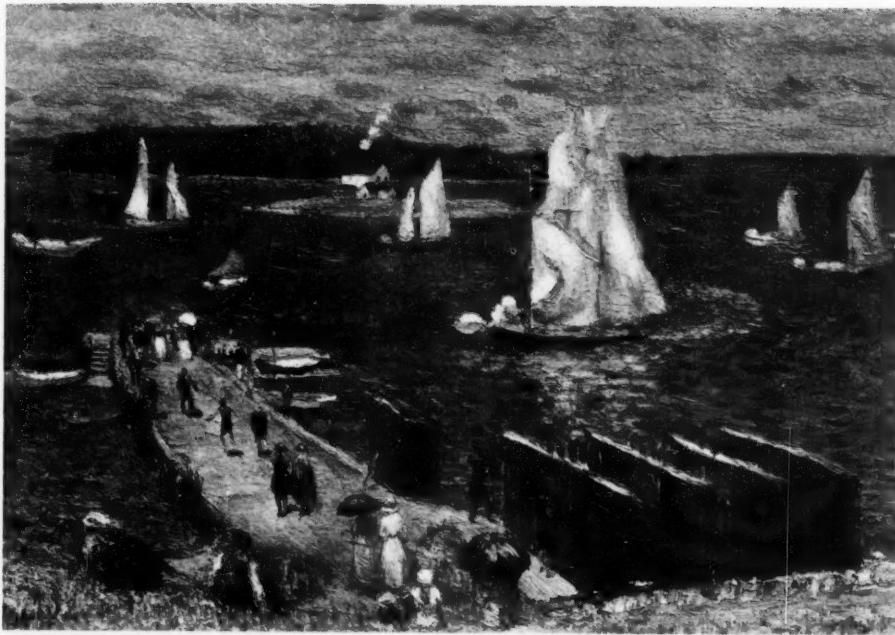
A notorious development in Athenian jurisprudence in the fifth century B. C. was the practice of ostracism, by which the citizens could condemn to exile for ten years an over-powerful leader by scratching his name on a piece of pottery, called *ostrakon*. The first politician against whom this law was invoked was Hipparchos, who was ostracized in January, 487 B. C. One of the votes against Hipparchos is included in a deposit of twelve *ostraka* found in the excavations. The other names recovered are Megakles, Hippokrates, Aristeides and Themistokles. The two latter were the most distinguished statesmen who were thus condemned. The



A GNOSTIC GEM OF GREEN JASPER. II<sup>ND</sup> CENTURY A. D.

stories about the ostracism of Aristeides, the Just, are familiar, but it makes history very vivid to find the actual votes used on the occasion in January, 483 B. C.

This brief account of the results of the past campaign shows that the excavation of the Agora in its initial stages has already produced objects of art of wide variety and of the highest excellence. It has increased our knowledge of the history and the culture of the people, and has supplemented and confirmed historical and literary records. Discoveries of such variety and importance could be made only among the remains of a great and rich city where for centuries civilization flourished at its highest point.



MAHONE BAY, BY WILLIAM GLACKENS.

## THE NEW CORCORAN BIENNIAL

*By ARTHUR STANLEY RIGGS*

**T**HIS year—the thirteenth occasion—the regular Biennial Exhibition of Contemporary American Oil Paintings in the Corcoran Gallery of Art in Washington, D. C., is in at least one respect the most remarkable, illuminating and important show the National Capital has ever seen. In reality, the Corcoran is putting on two exhibits. Each dovetails into the other amazingly, and the educational effect is quite as significant and inspiring as the aesthetic. Thanks to the vision of Director C. Powell Minnegerode, the regular Biennial is tremendously reinforced and given a quality no previous exhibit has had, by two complete rooms of other paintings. These—beautifully hung and lighted—consist entirely of

works owned by the Corcoran Gallery and painted by those artists who, for the past quarter-century, have been not only exhibitors but prizemen in previous Corcoran Shows.

A single glance at these rooms is enough to reveal the high quality, the excellent taste, the technical accomplishment and the enduring artistic value of contemporary American painting. As a solid background for the current show nothing could have been conceived of a more convincing nature. Here are some sixty or more canvases, ranging from Redfield, Weir, Hassam, Metcalf, Davies and Benson to Sterne, covering almost every imaginable subject and treatment. Each one stands for the best judgment of

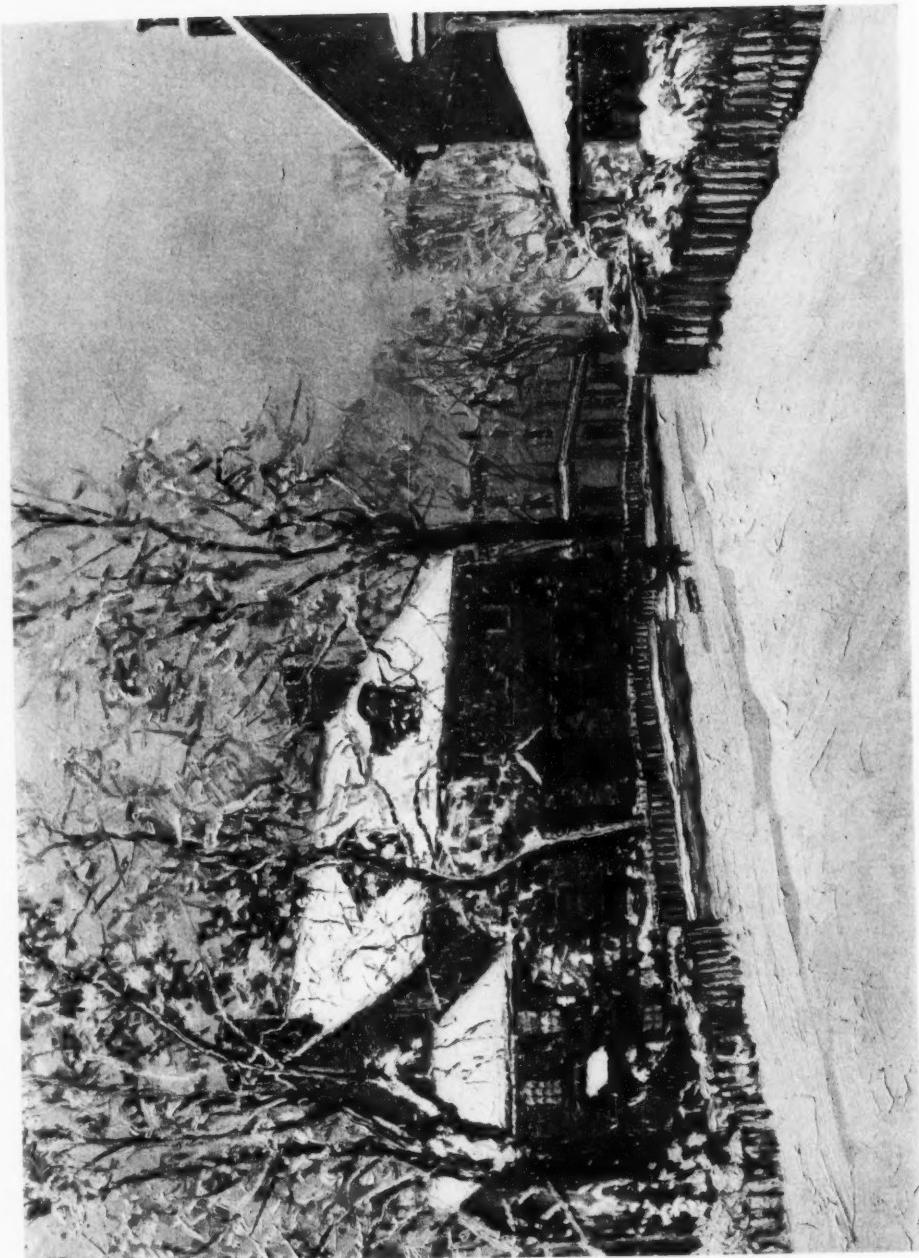


SPRING PLANTING, BY JOHN R. GRABACH. AWARDED THE SECOND WILLIAM A. CLARK PRIZE OF \$1500, ACCOMPANIED BY THE CORCORAN SILVER MEDAL.

the professional artist and the jury of professionals of its particular day, regardless of public whim or clamor. The result is astonishing, to even those hardened picture-seers who strive to see what lies beneath the integument of paint. Artistically, these two rooms rank with the best that contemporary Europe can produce, and ask no favors. In educational value they are even more important, for they signify an expertness of judgment based on sound knowledge of the painter's art and an entire independence of public opinion. Moreover, it is safe to observe that as the public gradually absorbs the

meaning of these two "background" rooms, it will become enthusiastic, forgetting that its own taste unstintedly condemned many of the prize awards when made. Of course, public taste—if, indeed, there really be such a thing—is as volatile as ether. It changes lightly and often. It is influenced by fad and fashion, and it has no solid grounding in either the ancient and unescapable canons of beauty or the logic of painting. What the laymen prefers, therefore, is perhaps interesting from a philosophical standpoint, but not important in the long run to the painter. On the other hand, when a

CHRISTMAS MORNING, BY EDWARD W. REDFIELD.



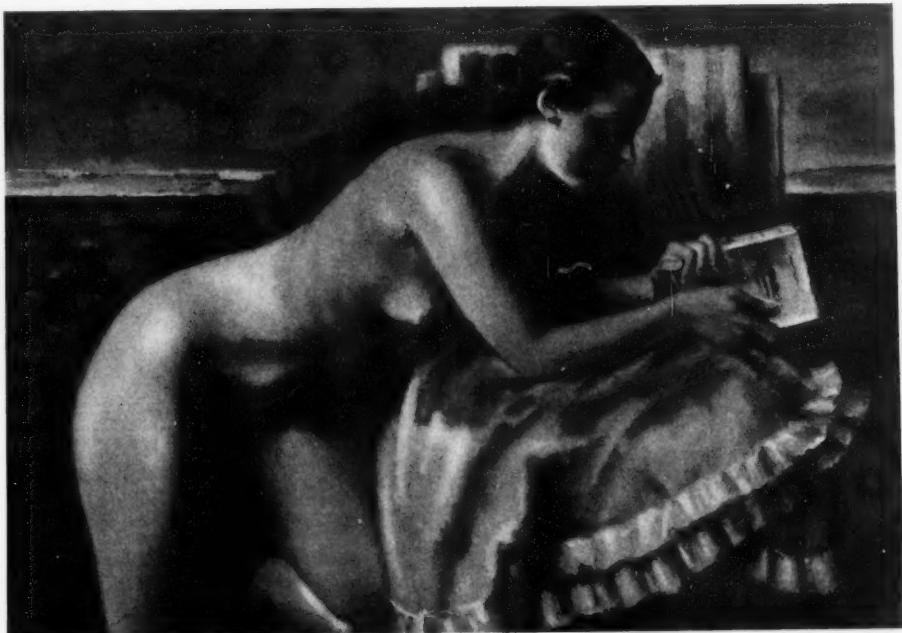


WOMAN WITH BLACK CAT, BY GEORGE LUKS.

AWARDED THE FIRST WILLIAM A. CLARK PRIZE OF \$2000, ACCOMPANIED BY THE CORCORAN GOLD MEDAL.



STILL LIFE, BY FRANK W. BENSON.



KNEELING NUDE, BY EUGENE SPEICHER.

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thoroughly sound and representative group of paintings representing some of the best and most appealing art of the past twenty-six years is crystallized in two leisurely, dignified rooms, the least practised observer

the art education of the thousands who will visit the dual exhibit, and take away to every State in the country a little of the leaven of fruitfulness it provides.

Against such a background the jury of the



IN A DREAM I MEET GENERAL WASHINGTON, BY N. C. WYETH. AWARDED THE FOURTH WILLIAM A. CLARK PRIZE OF \$500, ACCOMPANIED BY THE CORCORAN HONORABLE MENTION CERTIFICATE.

cannot but grasp a good deal of its purpose and power. Nothing similarly instructive, worthy and creditable to American painting has ever been seen in Washington before, and Mr. Minnegerode is to be congratulated upon having made an original, healthy and distinctly worthwhile contribution toward

Biennial has projected a curious, highly interesting and in some respects powerful exhibit. Though with at least one of the prize awards it is fair enough to take issue, one nevertheless hesitates in critical estimate because of the background already indicated. Two things may be said at once, and posi-

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tively. The Show is rich and lusty in color, and it is exceptionally well hung. If it seems slightly unbalanced because there are comparatively few good marines, portraits and nudes, it makes up for these by the amazing quality of many of its exhibits, and the dignity with which most of the exhibitors have visualized both their work and themselves.

The prizes awarded this time should meet with rather more than the usual meagre public approbation. The veteran Luks carried off the Corcoran Gold Medal and the senior William A. Clark prize of two thousand dollars with his *Woman with Black Cat*. Second honors went to John H. Grabach, with \$1,500 in prize money, for his caricature *Spring Planting*. Thornton Nye of Wytheville, a fine character study by David Silvette of Richmond, Va., captured third place, the Corcoran bronze medal and \$1,000, while N. C. Wyeth's curious fantasy, *In a Dream I Meet General Washington*, squeezed into honorable mention and the fourth money prize of five hundred dollars.

That the jury did well with its premier honors this time there can be no doubt, as such things go. Besides being Luks's "turn", the canvas which brought him recognition is painted with a good deal of Hals-like richness, certainty and depth of color. It is a soundly conceived impressionism of a homely scene in which the painter has infused the most commonplace of themes with the spirit of beauty and impressiveness. Even so, it is by no means Luks at his excellent best, and warmth of glowing color cannot altogether compensate for what the painter lacks in this instance. That, however, is not at all to be taken as a criticism of the jury, though the present writer would have hesitated to make such an award.

Grabach's effort, styled by other reviewers as "amusing" and "Main Street jazzed", is a typical example of the futility of so-called "self-expression" or worse, self-determination. Well painted, in the technical

sense, it is a deliberate endeavor to give sensation to the commonplace, and its author fails signally in comparison with Luks be-



THIRD PRIZE PICTURE: THORNTON NYE OF WYTHEVILLE, BY DAVID SILVETTE.

cause whatever soul he has is warped, and its expression is not worth considering.

The *Thornton Nye* portrait is pitched in a low key, carefully painted and better yet, carefully conceived and worked out. There

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SOLITAIRE, BY EDMUND C. TARBELL.

are no loose ends, no sloppy detail or suggestion, and we feel, however we may regard the intrinsic interest of the model, that here is something fine and direct and difficult of achievement because of its refusal of any subterfuge or artifice. It is sound work.

Perhaps when Wyeth executed his *Dream*, he was trying to attract attention, or perhaps he had a cartoon for tapestry in mind. Certainly the big canvas presents the effect of a design rather than a painting. It is interesting, colorful, mildly amusing, and not in the least important beyond its showing of the "striving for effect" which has always been considered in letters and rhetoric a serious fault.

Relatively, the prize pictures are generally the least important part of any big exhibition. To a considerable degree that holds good in the present Corcoran Show, which is so outstanding and so unmarred by much that has detracted from previous exhibits that it assumes unusual importance. For one thing, it carries on the tendency toward

both a higher imaginative quality on the part of the more thoughtful painters, and better general execution. There is purer color, greater harmony of design, considerably more healthy vigor of both thought and execution, less futility and confusion than one might reasonably anticipate in such confused times as the present, when the painter is probably more harassed and anxious than his less artistic but more businesslike fellow men. The Show also displays a strength and versatility of palette which is refreshing and if some canvases are too pretty, too alluringly colored in order to catch the popular buyer's predatory eye, they are well offset by others whose sobriety and balance keep the scale even.

At first sight the Biennial is an exhibit that may well be misunderstood because of its unusual strength and color; but as one browses through it and absorbs something of its diversified meaning, its significance steadily grows. It is too big to make possible justice to all the exhibitors; too big, even, to make mention practicable for any but the outstanding few. Perhaps the most notable feature, as one meditates these literal acres of glowing walls—there are 343 paintings in all—is the absence in large part of the purely ridiculous and unintelligible. It would seem as though the growth of this cult of meaningless individualism has largely been arrested and a saner outlook been attained by most painters. The little canvas detailing a surgical operation is the sole representative I saw of the deliberately absurd. This particular daub reveals the distance a certain type of American calling himself a painter, has travelled since Eakins chose to depict the operating theatre with masterly conciseness and grim realism. There was nothing obscure, nothing "individual" about the Eakins canvas. In it one felt the hovering presence of death, the "sickly sweet" aroma of the chloroform, the earnestness of the demonstrator, and, repellent though the



INDIAN SUMMER, BY GARI MELCHERS.

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scene might be to the spectator of normal sensibilities, he nevertheless felt himself absorbed by it because of its dignity and compulsion.

So evenly has the Biennial been hung that it is impossible to select any given room as particularly outshining all the other galleries. There is a sort of democracy of excellence revealing structure and solidity to almost every picture and enabling even those of somewhat lesser quality to hold their own better than usual with the more striking works. All the old favorites are here, all represented by arrestingly good work. Only portraits, marines and nudes fail of attaining the expected level.

Among the latter there are two or three very interesting examples. Kroll at his best,

with perhaps an unconscious harking back toward the luscious sensuousness of the French school of the past century, gives us a rather massive female in *Nude Outdoors*. Painted with all Kroll's familiar certainty and ease, it nevertheless leaves one with the feeling that the painter has for once just missed his goal. I, for one, do not like the liverish discolorations of the arms; and a model half asleep or squinting at the sun is not so interesting as one alert and fully conscious. Eugene Speicher also misses, but more plainly, with his more arrestingly posed *Kneeling Nude*. The drawing of the flank is bad, and the emphasized softness of outline is disappointing. Gari Melchers, on the other hand, in a startlingly vivid sketch, *Sunbath*, flings in the face of the spectator



NUDE OUTDOORS, BY LEON KROLL.



ADAGIO, BY GIFFORD BEAL

an unfinished study of a woman lying undraped and vivid on a blue-figured square in blazing sunlight. The upper foot has been hastily and incompletely redrawn, there is no background indicated, and the few shells on the sand in the foreground seem merely haphazard suggestions of what the study might have developed into had the painter wished to complete it. None the less, every touch so exhibits the power and resource of the artist that it is in many ways one of the most suggestive canvases in the entire group.

Gifford Beal also reveals his mastery, yet neither his *Adagio* nor *The Stranger* is so clear and pure of note as, for example, his *Northeaster* lately shown at the Academy exhibition in New York. *Adagio* reveals him in much the same mood as that which marked his *Circus Girl*, which took the second prize of \$1,500 and the Corcoran Silver Medal in the Twelfth Biennial. Any canvas by Beal carries. Its boldness of stroke, the simplicity

of motive and the clean execution all convey the stamp of the man thoroughly at home in and master of his medium. In the case of *Adagio* it is the lighting and the anatomical details which mark the painter's thorough understanding of what he was doing, while his keen sense of motion caught at its moment of greatest ease and power rather than arrested, camera-fashion, give the drama essential to such a theme. The ugly, broken lines of the swelling muscles in the ballerina's thigh and calf, the feather-light touch of her wide-stretched hands upon those of her supporting partner, the delicate pose of the two heads and the expression of the faces, all set this composition above the *Circus Girl*, which attracted such attention two years ago.

Gari Melchers, dying at the very height of his fame and powers, is represented in the current show by the beautiful, tender and delicate *Indian Summer*, as well as by the sketch *Sunbath*. The larger canvas, com-

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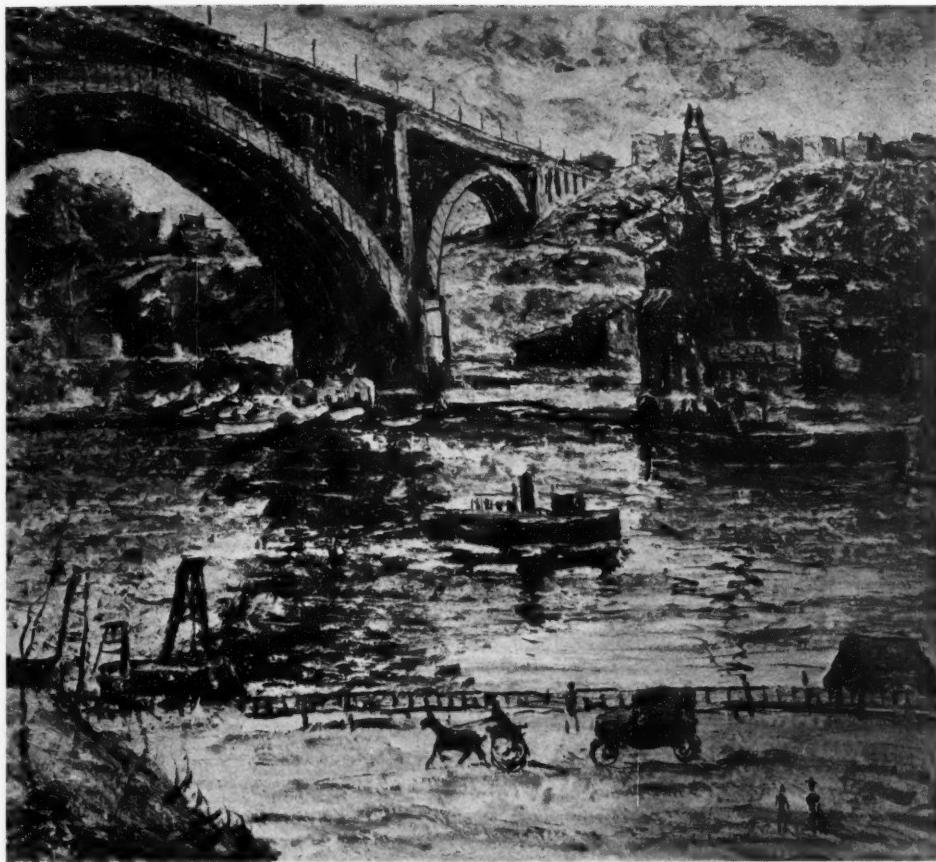
pleted but a short time before the painter's death, glows like a jewel and its homely naturalism and human sympathy entitles it to rank among his best works. It should not astonish anyone to find it carrying off the "Popular Prize", for which the public votes during the final days of the Biennial, because it has beauty, composition and general appeal as well as admirable technical qualities.

Alexander Brook, on the contrary, is represented by a study—*My Wife*—which for the public is a painter's picture only. Low-keyed and drab, it is so ugly as to be repel-

lant in every way; yet close examination of it compels disregard of its aesthetic qualities in favor of its admirable execution as straightforward, sincere, and very nearly perfect painting. It is one of Brook's finest achievements. One who has read his Spengler is tempted to wonder a little, when standing before such a canvas as this, which is unquestionably significant, whether the German philosopher may not be more nearly right than we care to admit in his judgment of the values and stability of present western civilization.



BRIDGE BY AQETONG, BY DANIEL GARBER



OLD WASHINGTON BRIDGE, BY ERNEST LAWSON.

To turn from the mere technical excellence of Brook to such a picture as the Benson *Still Life*, is to emerge from graphic futility to a calm, satisfying appreciation of both masterly workmanship and solid beauty. Here is no crazy artificiality, no obscurity, no crowding for the sake of a color pattern, but cool, clear handling of a simple, unaffected theme in the most direct manner. The same is true of the veteran Tarbell's charming *Solitaire*, in which the painter's vision of the mild boredom of mental idleness relieved by the pastebords lifts the scene from insignificance to a somewhat aus-

tere effectiveness tempered and given sympathy by warm color.

In this show, as in many previous ones, it is largely these veterans of the brush who compel our attention. Good as the newer painters are, and strong as their ideas and execution may be, there is still a lingering smoothness of performance about the older men's work which makes canvases in themselves perhaps not so dramatic or philosophic as those of the juniors, nevertheless their superiors. Even in the case of Redfield, so scorned by many as over-academic and stereotyped, *Christmas Morning*, for all its

## ART AND ARCHAEOLOGY

very low and restricted palette, stands forth as a masterpiece of solid and enduring work of the sort that has raised American painters to the peerage of art in its universal sense.

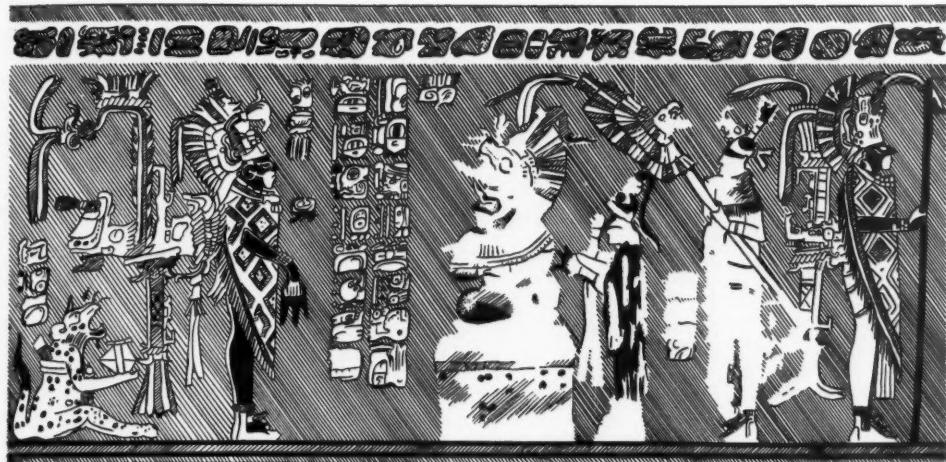
Of this older school Schofield's *Devon Farm* is rather too pretty to be wholly convincing, though it is undeniably attractive and well painted. It is not the equal of his other picture, painted some years ago and on the Corcoran's walls in silent, indirect competition with this newer canvas. Hassam also shows, but not with especial notability. But Daniel Garber, with two excellent pictures, touches perhaps his highest note with one, his *Bridge by Aquetong*. Nothing else this gifted if not very versatile painter has done sings or illuminates a wall as does this exquisite and totally undramatic landscape. Pitched in the highest of keys, fairly glorying in its lack of the dramatic for which so many painters strive ferociously, it is a perfect little lyric, blithely carolling of the joy of nature and of life. Of the portraits Leopold Seyffert's splendid genre *A Basque* is easily the best. It also shows that this outstanding portraitist possesses much more than a catchy facility. I happen to have been in the Basque provinces several times, and know how fully and deeply Seyffert has rendered the soul of his subject.

Space forbids the discussion of the scores of other canvases worthy of recognition, and quite as healthy in tone as they are typically American in conception. The urban painter with his skyscrapers and backyards, his bridges and docks and other city sights, vies with the ruralist, but both show plainly that many of the miasms of past years have been swept away. The query posed by a



MY WIFE, BY ALEXANDER BROOK.

New York critic, and not wholly answered even by this show—"After modernism, what?"—perhaps has a partial reply indicated in the Corcoran's spacious walls. So much of good, so little deliberately bad, so clear a prescience on the painters' side of the necessity to avoid abstraction and give definite thought its due expression, seem to point toward a sane and balanced naturalism as the outcome, with better painting, clearer color, and in general a recognition of the fact that to educate the public to the artist's point of view is a task which can be accomplished not by vague generalities or whims but by solid, enduring, concrete examples of the very best that lies in each man.



A pen-and-ink drawing of the cylindrical vase represented as though it were cut from top to bottom and flattened out. The date glyphs, at left center, deciphered by Dr. Sylvanus G. Morley as equivalent to 150 B.C. or possibly 140 A.D., probably refer to an event that took place long before the vase was made.

## THE NEW DISCOVERIES AT UAXACTUN

*The following article is a slightly abridged and edited form of the latest (December) press release prepared by Dr. Frank F. Bunker, editor of publications for the Carnegie Institution of Washington. It is based upon a report issued in September by Smith and Morley, upon Dr. Kidder's year-book reports and commentary, upon a geological report by Dr. C. Wythe Cook of the U. S. Geological Survey, and upon a lecture by O. G. Rickerson, Junior, delivered at the Carnegie Institution, November 3, 1931. With the full report were published some remarkably fine color-plates too costly to be reproduced here except in black and white.)*

SUPERB specimens of Maya pottery have recently been recovered from mortuary vaults in the jungle-covered ruins of Uaxactun, Guatemala, by archaeologists working under the auspices of Carnegie Institution of Washington.

This discovery is rated by those who know most about Maya ceramics as being of major importance. Indeed, certain of the polychrome bowls and vases which have lain so long in these ancient graves are of such inherent beauty and of such high archaeological value that Carnegie Institution had watercolor paintings made of them.

The ruins of Uaxactun, where this discovery was made, lie at the geographic center of the Yucatan Peninsula in the Department of El Peten, Guatemala, in a dense,

humid jungle which today is without permanent habitations.

So difficult are conditions of travel that only archaeologists in search of ruins and chicle-bleeders in search of the sapote tree, from which the indispensable "chewing" ingredient of chewing gum is obtained, ever penetrate this forbidding, inhospitable region.

Notwithstanding, there is abundant evidence to support the conclusion that 2,000 years ago this great area was an agricultural land, dotted with villages and cities, and supporting a teeming population. There is also evidence to support the theory that in the days of its occupancy the region compassed many beautiful fresh water lakes connected, in a number of instances, by natural water-

## ART AND ARCHAEOLOGY



Showing the location of Uaxactun, Guatemala.

courses providing the inhabitants with means of easy communication and transport.

However, as the centuries passed these lakes silted up, leaving only slight depressions in the terrain which today are covered with a tangle of low-lying, gnarled and twisted trees, small-leaved and thorny, and festooned with rankly growing vines. During the rainy season these depressions, called *bajos*, are flooded; during the dry season the water evaporates and the deep, tough mud dries hard and cracks.

Dr. C. Wythe Cooke of the U. S. Geological Survey, whom Carnegie Institution sent to the Peten to study its geology, says it is possible that this transition from lake to *bajo* occurred during the time when the region was peopled by the Maya. If so it is reasonable to suppose that as the silting progressed fresh water storage diminished; intercommunication by waterways ceased; and pestilence and disease eventuated with the result that the people were forced to abandon

their farms and cities, which quickly fell prey to the voracious jungle.

The ruins of Uaxactun were discovered by Dr. Sylvanus G. Morley of the Institution's staff in May, 1916. The study he made of the date inscriptions upon its monuments convinced him that it was the oldest and longest occupied of all known Maya cities. Further preliminary studies brought him to the conclusion that this site offered exceptional opportunity for study of the earlier phases of Maya development and for tracing Maya culture through the period of its greatest brilliance and so he recommended to Carnegie Institution that despite the difficulty and expense of excavation it should undertake intensive investigation. Accordingly, arrangements permitting it having been completed with the Government of Guatemala, work upon the Uaxactun Project was inaugurated in 1924 and has been continued since with results abundantly justifying Dr. Morley's faith in its importance.

The field season of 1928 at Uaxactun was made memorable by discovery that a pyramid mound in an area of the city called the "E-Group" was in reality a beautifully proportioned flat top pyramid of uncut stone faced with dazzling white stucco which, for reasons unknown, had been completely covered in ancient times by a second, larger pyramid.

When the rubble, which was all that was left of the later structure, had been cleared away the original pyramid was found to be in perfect condition. A stone and stucco stairway flanked by masks of colossal size made of fine lime stucco, extended from base to summit on each of the four sides. The upper pairs of the masks were fashioned in the likeness of human heads; the lower pairs, the heads of serpents.

Stone monuments in the plaza, thought to have been set up when the stucco pyramid was concealed, carry date-glyphs deciphered as corresponding to 97 A. D. That it is older than this seems probable, notwithstanding the

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fact that the pyramid itself exhibits an astonishing sophistication of line and mass, and a feeling for the subtleties of contour and of the play of light and shade suggesting long practice in designing and erecting this type of structure.

Three years later the work of the excavators shifted to "Group A", the so-called "Acropolis", a complex of mounds, buildings and courts with many sculptured monuments, located on a ridge about half a mile from Group E. Special study of Pyramid A-I, the dominant member of the group, was undertaken. Like so many Maya structures, investigation disclosed that it had grown to final form through successive accretions. In this instance, five distinct pyramids had been built one upon another.

The latest pyramid, that is the outside one, was in very bad condition through action of

the elements and of jungle growths. The next to the latest revealed a small culminating sanctuary, four and one quarter feet long, two feet high. Apparently this sanctuary had lost its original importance, for it had been filled with blackened potsherds, charcoal and dirt, and had been covered by the floor of the latest superstructure.

Below this sanctuary lay the top of the third pyramid, counting inward from the outside, and here it was that two burial vaults were discovered which, when the capstones were removed, yielded the ceramic treasures which made the working season of 1931 so notable.

Vault I was  $7\frac{1}{2}$  feet long,  $1\frac{3}{4}$  feet wide, and 2 feet high. The walls were of roughly cut stones while the covering consisted of six large limestone slabs laid flat across the side walls. It contained the skeleton of an adult



FIELD HEADQUARTERS AT UAXACTUN.

## ART AND ARCHAEOLOGY

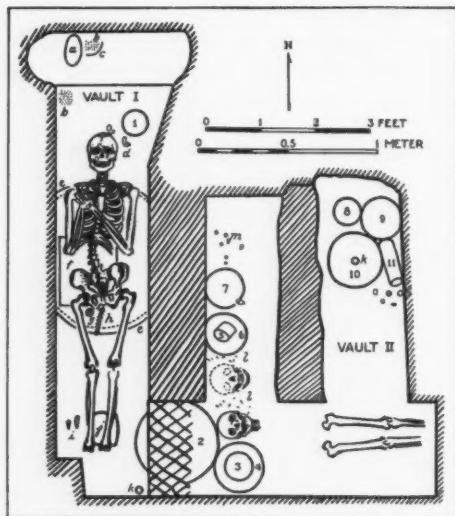


Diagram showing the burial vaults and the location of their contents. a, Fragmentary skull of large mammal. b, c, Carved pieces of bone placed for a necklace. c, Fragment of pottery vessel. d, Sea shells. e, Area of charred wood underlying skeleton. f, Hole below charred wood area. g, Large Jade head. h, Tail of stingray. i, Deer antler. j, Large rectangular bone (turtle?). k, l, Jade beads. m, Human teeth. m, Iron oxide. 1-11, Pottery vessels.

male lying at full length on its back with head to the north and hands upon the right shoulder. The grave furniture consisted of a beautiful cylindrical polychrome vase which contained the bones of over a hundred shrews. Vault I also yielded a jade bead, several sea shells, a carved bone necklace, a stingray tail, a deer-antler, and a turtle-bone.

Vault II, which paralleled the first, was 6 feet long,  $1\frac{1}{2}$  feet wide, and 2 feet high. This vault, which was more crudely made than the other, contained fragments of human skeletons and seven polychrome vessels. The walls of the two vaults were separated by a 15-inch space filled with earth in which two more polychrome bowls and a plain black bowl were found. From appearances it would seem that these vessels accompanied a secondary burial.

Some of the vessels from these graves were intact; others were broken, but in the latter cases all the pieces were recovered. Of the eleven vessels, nine were polychrome, one was dichromatic and one was plain black. All were of fine ware, no utilitarian pottery hav-

ing been included when the interments were made.

The three most striking vessels of the lot are: A shallow bowl with three legs, 14 inches in diameter; a shallow, flanged tripod dish, 17 inches in diameter; and a cylindrical jar, 9 inches high and nearly 6 inches in diameter.

The first of these shows a central human figure in red and black on an orange-buff background. The rim-area is marked by outer and inner concentric red and black borders,  $1\frac{1}{2}$  inches apart, carrying between them a series of hieroglyphs painted free-hand in black. The human representation is that of a man standing erect with feet apart and arms extended as though engaged in a posturing dance. The hole through its middle indicates that it was ceremonially "killed", possibly to release the spirit of the vessel to accompany the spirit of the departed owner.

The second vessel bears on its interior an elaborate design in red and black on a buff background. At the right of the picture stands a man in regalia holding a javelin or staff. The remainder of the surface is divided into upper and lower fields by the body of a serpent.

Four human forms, shown in profile, occupy the upper section. The first on the right carries a stick; the second has a jaguar by the tail whose body extends below that of the serpent; the third and fourth are kneeling, each holding a monkey before him in his hands.

At the center of the lower section an unclad human figure hangs head downward, the corpse undoubtedly of a man sacrificed to the savage gods whose king-priests ruled the ancient Maya. Two jaguars are depicted as though they are about to spring upon the unfortunate victim.

The central picture is enclosed by concentric circles of black. One half of the rim is in solid red; the other half contains black



A FLAT DISH 17 INCHES IN DIAMETER FROM VAULT II. THIS BEARS AN ELABORATE DESIGN IN RED AND BLACK ON A BUFF BACKGROUND. THE CENTRAL DESIGN IS DIVIDED INTO UPPER AND LOWER FIELDS BY THE BODY OF A SERPENT. NOTE THE FIGURE OF A CORPSE HANGING HEAD DOWNWARD, PROBABLY A VICTIM OF A SACRIFICIAL CEREMONY.

spots on buff, perhaps representing the spots of a jaguar. The next inner band is likewise broken into two sections; one painted in solid red and the other showing five series of hieroglyphs outlined in black but filled in with red.

The third and most interesting of all the vessels is a cylindrical jar decorated with a

complicated design showing against a red background. Around the rim, beneath a band of red, is a cream-colored band bearing hieroglyphs outlined in black and painted, some in red and some in pale orange.

Below this band five human forms and one jaguar are depicted. The chief of these is seated cross-legged on a dais; behind it stands

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a smaller one bearing an offering in his hands. Behind this one stands a third which holds a ceremonial staff, tipped with feather work, over the other two.

Facing the principal figure are the remaining two and the jaguar. Between the foremost of these figures and the one seated is a double row of calendric hieroglyphs, eight in each column, or sixteen altogether. These date-glyphs, even more than the inherent beauty of the vase, make it the most important example of ancient Maya ceramics yet brought to light. Indeed, it presents no less than the first complete series of date-glyphs ever found on any medium other than stone or stucco.

These probably refer to some event that took place centuries before the vase was made, perhaps marking the time when two ambassadors appeared before a king or noble. Dr. Morley states that there is an inconsistency in them which leads him to the conclusion that the artist made a mistake in use of his number symbols. It is as though a person in a letter should write "Monday, September 1, 1932"; whereas the first day of September fell on Thursday, not Monday.

By placing a dot between the two dots at the left of the vertical bar in the second sign of the upper row of glyphs and by eliminating the middle dot and adding an extra bar in the first sign of the fourth row, the inconsistencies of a careless artist can be corrected. With these corrections a date is obtained which is equivalent to 120 B. C., according to one system of correlation, and to 140 A. D. according to another system.

The discovery of these vessels is important because, dating back as they do to the Old Empire Period which ended about 600 A. D., they show that the ceramic art of the ancient Maya had reached an advanced stage of development in that early period even though judged by modern standards.

Then, too, they show with remarkable clearness details of the ceremonial dress

worn by priests and officials. This information is particularly valuable because in the Maya country the climate is so moist that all ancient textiles have disappeared; indeed, this is true of almost all archaeological records except those committed to stone. From such paintings we infer that elaborate and beautiful fabrics must have been woven and that the art of feather-work must have had an astonishing development.

The discovery is important also because it constitutes a valuable addition to the slowly accumulating collection of Maya pottery which the archaeologists are obtaining—a collection which, as it grows, and as its chronological sequence is determined, may be expected to throw much light on the various stages of cultural progress through which the Maya passed.

Knowledge of the larger population movements of the Maya, as they shifted their abode from one region to another, and knowledge of the relative age of various city ruins in the Maya field have been obtained very largely through study of the hieroglyphic inscriptions on stone monuments found at a number of these ruins. Fortunately for the



A shallow vessel, 14 inches in diameter, having three legs, found in Tomb II. The figure represents a man poised as though engaged in a purifying dance. The hole through the middle indicates that it was ceremonially "billed," possibly to release the spirit of the vessel to accompany the spirit of the departed owner.



THE PYRAMID AT UAXACTUN PARTIALLY UNCOVERED.

archaeologist, it was the Maya custom to erect stone monoliths in cities at the end of the successive five-year periods of their chronological era and to inscribe on each the date of erection.

Although many of these date-glyphs have been deciphered, this record in stone, at best, is fragmentary; moreover, there are many city ruins in which no dated monuments have been found. While doubtless other date glyphs will be discovered, nevertheless, if further important advance in Maya study is to be accomplished and if the broader outlines already known are to be filled in, additional sources of information must be developed.

Of the remaining products of Maya workmanship which the pick and shovel of the excavator are bringing to light, the pottery is likely to prove of particular value in tracing the movements of the people, in charting the currents and cross currents of trade, in discerning and defining the influences from without and within which affected the intellectual and esthetic life of the people, in confirming and extending the chronological record, and in working out the story of the rise and decline of given cities.

Regarding the importance of pottery in such study Dr. A. V. Kidder who, as Chairman of the Division of Historical Research

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of Carnegie Institution's program of archaeological research says:

"The usefulness of pottery as an archaeological criterion needs no stressing. It has again and again shown itself to be the single most reliable and most accurate means for establishing the sequence of cultural

latter insuring both opportunity for modification and abundance of remains in the form of shards."

Ceramic research in the Maya field, begun for the Institution in 1926 and continued ever since, is beset with many difficulties. Potshards, so common and so easily collected from the surface in arid countries, in the Maya region are hidden by jungle growth. Even after the trees and underbrush are cleared away, all too frequently the fragments recovered are found to have been rotted by the corrosive acids of jungle humus. Consequently the study of Maya pottery has been severely hampered by reason of insufficiency of material and, more especially, because the exact placement in respect to earth strata of few of the specimens is known.

This branch of research is attended by another troublesome perplexity. The Maya had reached a stage of development where vessels for common usage were turned out wholesale, altogether without decoration or else with simple, highly conventionalized decoration. Accordingly, with much of the material, identification of the products of various cities and of different periods turns upon recognition of subtle dissimilarities in clay, in finish, and in vessel-shape—dissimilarities which are difficult to detect when the investigator has only broken pieces with which to work.

Fine wares were also produced, apparently for the special, perhaps ceremonial, use of priests and nobles. Being an "art" rather than a utilitarian product, such pieces express the current graphic ability of the Maya potters much better than does the mass of plain, everyday ware.

Specimens of this type also vary more significantly from area to area and from period to period. They, therefore, are of greater value to the investigator than the cruder types found so much more com-

(Concluded on Page 53)



THE CYLINDRICAL JAR DETAILS OF WHOSE DECORATIONS ARE SKETCHED ON PAGE 43. THEY REVEAL A VERY CURIOUS MISTAKE MADE BY THE ARTIST AND DETECTED BY DR. MORLEY.

periods. The prehistory of Egypt, of the Near East, of the American Southwest, of the Valley of Mexico, has been or is being outlined on the basis of ceramic evidence. The reason for this, as has often been pointed out, lies in the plasticity of the potters' art and in the fragility of its products, the former quality permitting constant change, the

## HISTORICAL ASPECTS OF THE NATIONAL PARKS

**A**T a meeting of the Board of Trustees of the National Parks Association, held at the Cosmos Club, Washington, D. C., on Friday afternoon, December 2, a report was presented on behalf of the Committee on the Study of the Preservation of Historical Sites in the National Parks. Many of the National Parks contain monuments of the highest importance in an historical sense, and the Committee devoted such time and thought to the preparation of its survey and point of view that ART AND ARCHAEOLOGY felt every reader throughout the country would gain a fresh and vital understanding of those features, archaeological and otherwise, it is so essential to preserve. The report follows in full, publication having been unanimously authorized by the Board.

"Your Committee has felt in considering this matter that inasmuch as the problem is distinctly one of major importance, it is too vital to the nation to make any definite commitment—as a Committee—to a policy. The documents included herein are therefore only a statement of the Committee's point of view. The members are unanimous in their acceptance of the doctrines stated and the general principles involved. They have given the situation close and careful consideration, and lay the case before the Trustees for discussion. Unless some more constructive basis for a program is brought out in debate, your Committee feels it can go no further.

"The first document outlining the entire situation, both as to physical facts and the means of securing the greatest benefits to the Nation, is a statement by Dr. Clark Wissler. This was made in a report of the Committee on Educational Problems in National

Parks to the Secretary of the Interior. Dr. Wissler said:

"In view of the importance and the great opportunity for appreciation of the nature and meaning of history as represented in our National Parks and Monuments, it is recommended that the National Parks and Monuments containing, primarily, archaeological and historical materials, should be selected to serve as indices of periods in the historical sequence of human life in America. At each such monument the particular event represented should be viewed in its immediate historical perspective, thus not only developing a specific narrative but presenting the event in its historical background.

"Further, a selection should be made of a number of existing monuments which in their totality may, as points of reference, define the general outline of man's career on this continent.

"The realization of such a program will entail the serious investigation of the sites involved, a determination of the phases of history to be presented in each case, their presentation as historical data, and finally the coordination of the units in this series to the end that the whole will at least sketch the history of man in relation to his changing political, social, and natural environment."

"In the second document Dr. Merriam states broadly his conception of the importance of making the meaning of history clear through 'convincing realities'. In other words, that besides the nationalistic principles involved, there must necessarily be full weight given to local and international considerations. Dr. Merriam writes:

"Today more than at any previous stage, it appears essential to have an understanding of the principles which have guided in development of civilization. Within our own nation intelligence of the greatest leaders is strained to the utmost in effort to

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understand the forces that should control development of economic, political, and spiritual policies. In our almost infinitely complex relations to other peoples difficulty of understanding is multiplied.

"To day as never before we need for the people controlling our destiny the maximum of possible appreciation for principles and ideals upon which an adequate program of government can be based. It is not sufficient to see merely what strikes the eye at this particular moment. This vision may be like that of a wind-swept forest seen only as it appears under a lightning flash. It is necessary to know something of the movement and forces that have preceded and conditioned present situations. Such a view it is the mission of history to give. Without it we are not competent to act.

"History as visualized for purposes of present guidance must present a clear synthesis of evidence secured from study of human endeavor over the ages ranging up to the present. It must present realities and not merely express desires. It must segregate the elements of major importance. It must do this for all peoples and situations to which we have been in any way related. Purely national interests represent an extremely important element, but we have learned that nationalism, like many other passions, while a good servant, may be a bad master.

"It is essential that in consideration of our relation to other peoples we become as fully informed regarding outside attitudes as of our own. At this particular time the future of the nation may depend on foreign relations as much as or more than on any other factor.

"Among great opportunities to teach the lesson of history in America none exceeds in significance that afforded by presentation of realities and interpretation of meaning in historic sites and relics by local communities, states, and the nation. There should be no doubt concerning exceptional importance of the task, and the tremendous influence for good or evil which may be exerted. Nor should there be question regarding the need for widest knowledge and

highest wisdom in meeting fully the obligations implied in this work."

"These two documents in large measure cover the domestic phases of the parks situation. There is still another angle: that of international relations. Back in 1924 Dr. Merriam prepared with care a paper to be included in the program of the Second Pan American Scientific Congress held at Lima, Peru, in December of that year. This important summary of the situation may be read in the *Pan American Bulletin for March, 1926*. A copy is attached to this report.

"In this early statement Dr. Merriam pointed out clearly that 'Historical research has . . . become one of the most important means of obtaining a satisfactory perspective in examining many major questions touching human relations of today. Through it we secure a better understanding of the nature of the materials with which we deal and an idea of the movement of affairs leading into the future.' Elaborating this theme, the author continues by pointing out that history does not merely accumulate facts, but contributes substantially 'to the definition of laws or modes of procedure in affairs or conditions of environment touching existing human life'. He closes by indicating the usefulness of international cooperation in historical research resulting in mutual sympathy and understanding between peoples and sketches the essentials of such a relation in the words: 'First, a clear view of the philosophic significance of the subject and the wider scope of the field: and, second, intensive effort in the development of specific projects in different countries, each piece of work being considered in the light of its importance for understanding of the larger problems'.

"Your Committee feels only one further statement is needed to round out its point of view. This is a memorandum presenting the concrete illustration of every point already

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made, and concerns the thinking out of the problem involved and the satisfactory execution of the plan finally decided upon at Chichen Itzá in Yucatan. In this Dr. Merriam shows that Chichen might have been treated in such a manner as to compel the future student to depend wholly upon the judgment, accuracy and completeness of the work done by a small group, instead of being able, because of the way the materials available were visualized, collected, put together and made permanent, to engage in independent research. This was the method followed in the main. The value of keeping scientific research alive and wholesome in this particular instance was so fully borne in mind that, as the memorandum states, the research was so conducted as 'not only to make the most accurate and fundamental contribution possible, but . . . also to leave the materials in such condition that future investigators . . . have the maximum opportunity to verify or to rediscover for themselves facts or relations now coming to light'.

"The memorandum closes with the significant statement: 'A course giving the maximum of research contribution and at the same time offering opportunity for future use of the materials . . . would be a great achievement. It would illustrate the relation between research and that kind of education recognized as a living thing in the interests of the busy world. It would aid enormously in the effort for attainment of the position which history should have in vital thought.'

"With this summary the Committee leaves the matter to you for discussion, as was said before; not in the form of a stated policy but as a point of view.

"I should like to add a personal word. I am the representative on this Board of the Archaeological Institute of America. I am also the editor of ART AND ARCHAEOLOGY, as most of you know. I feel the importance of this matter so strongly and think it so vital to the public education, that I ask the Board to authorize me to publish at least the essence of this report and discussion. ART AND ARCHAEOLOGY, besides its individual subscribers, goes to about 900 libraries, where it reaches thousands of additional readers. I could, of course, publish the documents that form part of this statement. They are private property already released to me. But it seems to me that if the National Parks Association adds the weight of its sanction to such publication, we may secure beneficial results otherwise hard to secure.

### The Committee:

John Campbell Merriam  
Waldo G. Leland  
Clark Wissler  
Ernest N. Smith  
Alfred V. Kidder  
James H. Breasted  
Arthur Stanley Riggs, *Secretary.*

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## THE NEW DISCOVERIES AT UAXACTUN

(Concluded from Page 50)

monly. However, examples of the product of the Maya potter, when at his best, are only rarely uncovered; indeed, until these eleven vessels were found not more than a few score specimens belonging to this finer,

more highly specialized, more informative type had been recovered under conditions which give the investigator that contributory information which he needs for purposes of interpretation.

## NOTES AND COMMENTS

### THE TOLEDO MUSEUM OF ART ENLARGED

Final work on the two huge wings which triple the size of the Toledo Museum of Art and make it an American art edifice unsurpassed in beauty, completeness and efficiency has been rushed preparatory to the January opening of the completed structure. The additions were made possible through the bequest of \$2,000,000 in the will of Edward Drummond Libbey, the museum's founder and first president. Construction of the wings was begun in 1930, at the request of Mrs. Libbey, to relieve local unemployment.

In one of the wings is a 1,500-seat concert-hall designed on the lines of a classic Greek theater, a sky-ceiling and lighting effects carrying out the open-air idea. The other wing provides many large exhibition galleries and quarters for the Museum School of Design, the growth of which has been phenomenal in the past ten years. The enlarged museum is 656 feet long, 245 feet deep, contains approximately 7,000,000 cubic feet of space and has more than eight acres of floor space, two acres being in exhibition galleries. Constructed chiefly of Vermont marble, the building's architecture is Greek in spirit although not a copy or even an adaptation of any particular Greek edifice.

### AN ASSYRIAN ADAM AND EVE?

Last summer Dr. Ephraim A. Speiser, director of the joint Assyrian Expedition sent out by the University Museum of Philadelphia and the American School of Oriental Research, rendered a report in which he commented upon the discovery of a clay seal at Tepe Gawra, Mesopotamia. The seal is believed to date from 4000 B. C. Pressed upon it are the figures of a man and a woman, somewhat dejected in appearance, and a vigorously depicted serpent with out-thrust tongue. Dr. Speiser believes this to be one of those very ancient folk-myths representing the unhappy experience of man with the wiles of the serpent of evil, and quite possibly the prototype of the Biblical story of Adam and Eve's unfortunate experiment with the tempter in the Garden of Eden. "The impression is," says the report issued by the University Museum, "of exceptional significance, for it furnishes definite proof that stories related to the Adam-and-Eve episode were known—and graphically portrayed—as early as the beginning of the fourth millennium. The Biblical passage can now be traced back to prehistoric times."

In excavating the site, which is located in the far highlands of northern Mesopotamia, Dr. Speiser's group discovered eight cultural levels, the lowermost



Two-Million-Dollar Addition to the Toledo Museum of Art, opened in January and tripling the size of the museum.

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of which, "Gawra VIII," he considers definitely to establish the city's claim to an antiquity about 1,000 years greater than that of Ur. The expedition also proved that by the year 4000 B. C. well established trade routes crossed Mesopotamia, linking Persia and China with Central Asia. Another seal, showing the hero Gilgamesh leaving his boat and approaching the palace of the Babylonian Noah with gifts in his hands, makes an interesting sequential commentary on the Flood episode. [The article in the last issue of ART AND ARCHAEOLOGY by Professor Langdon tells the story of Gilgamesh's search for, discovery and loss of the gift of immortality.] More than 2,000 objects recovered from the site were shipped to the Museum from Tepe Gawra and Tell Billa. They reflect the economic, political and artistic conditions of the day, and reveal Gawra VIII as possessed of a broad and highly developed culture, so remarkable in its sculptural aspects, according to Dr. Speiser, that more than six thousand years elapsed before Michelangelo produced statuary truer and more eloquent than what he found. The full report may be had upon inquiry of the Director, University Museum, Philadelphia, Pa.

### DISCOVERY AND COMMENT

Digging in County Westmeath, Ireland, on behalf of the University of Dublin, Hugh O. Hencken and H. L. Movius, young Harvard archaeologists, recently found near the town of Moate, in the almost dry bed of what was once a shallow lake, the remains of a large lacustrine dwelling. The structure seems to have been built upon a platform of logs and was surrounded with a protective palisade of mighty stakes, and appears to have been erected over the water about 1,000 years or more ago.

Sir Arthur Evans, famed for his Cretan discoveries, has precipitated anew his belief that the pre-Hellenic Mycenaean culture of Greece was "overwhelmingly Cretan". The British scholar addressed the Congress of Prehistoric and Protohistoric Sciences, and declared, notwithstanding current opinion, that the finest Mycenaean art was almost without exception derived from or strongly influenced by Minoan designs. A wireless to the *New York Times*, reporting the sessions of the Congress, quotes Sir Arthur as saying that "as late as the fourteenth century B. C.," he concluded, "in the period immediately succeeding the final destruction of the palace at Knossos, Minoan Crete was still exercising considerable influence not only in the culture springing up on the mainland but in Cyprus, Rhodes and over a wide area of the Eastern Mediterranean."

"The fall of the palace of Knossos has been taken as synonymous with the break-up of Minoan civilization," he said. "Pictures are even seen drawn of Achaeans breaking down its gates. Its end was sudden, certainly, but there is nothing to show it was not due to one of the recurring earthquakes of this geographical area, with the usual sequel of a destructive conflagration."

### THE PHILOSOPHY OF ARTISTIC CONTINUITY

Recently Dr. Eugene G. Steinhof, of the National School of Decorative Art in Vienna, made an address at a dinner-meeting of the New York Regional Art Council which was too important to be considered as merely another good talk on art and psychology.

Words, whether printed or spoken, too often fall on stony minds which only the hammer of action can crack open. But it is to be hoped that the significance of Dr. Steinhof's remarks will eventually affect a large enough audience in this country to work a change in our present conceptions of what art is and of how best it can minister to the material as well as the spiritual needs of man.

Most of what the distinguished Austrian teacher said was true and much needed saying. But in carrying his argument to a conclusion, he displayed that characteristic Teutonic philosophy which would regulate the soul and aspirations of men by will and organization. At that point no American philosopher or teacher of aesthetics can go with him further. But when he defines the history of art every thoughtful man will agree that we greatly need one "whose aim is not to aid the artist with the mere appreciation, the knowing from past times, but to convey to him that creative activity, the doing, which runs more or less through all times". Separating architecture from art for the purposes of his talk, Dr. Steinhof said of the former that "the kind of building cube always symbolizes the world philosophy; the building ornament symbolizes man with his inner world". Again: "The transitional forms . . . were not products of evolution but of the momentary weakness striving to express itself in a clear and unequivocal fashion . . . a new art epoch is not born of new ideal of beauty, but arises from a new organization of the material, in the sense of the psychic and material requirements of a new conception of life".

There was much more, stimulating and lucid. Through it all, except toward the close where the speaker became Nietzschean in his insistence upon will, there was implied the doctrine ART AND ARCHAEOLOGY has consistently striven to convey. The time values of archaeology, of art, of architecture, of whatever science or process of learning, lie not in discovery or achievement at all. Research for its own sake is mere waste of time and effort. Only when, to paraphrase Emerson, we hitch our star to our wagon, and make our art or our science emerge from the unknown to minister with human values to present human needs, may we feel confidence in what we are doing and happiness that beside having added to the sum of knowledge we have made the world more livable and hopeful.

### THE FIVE-DAY WEEK FOUR-THOUSAND YEARS AGO

That there is "nothing new under the sun" seems to be again proven by the careful translations now in process of completion in Chicago by Dr. I. J. Gelb, of the Oriental Institute of Chicago. When Dr. H. H. van der Osten returned from excavations he made on the site of the Hittite city of Alashar, he brought back with him many baked clay Cappadocian tablets, the second group of this character thus far known. The documents included several which inform us in some detail as to business methods of the Assyrian merchant-adventurers who reached the Hittite metropolis. From them it becomes evident that the five-day working week is not a modern program at all, but was in operation among both Hittites and Assyrians in 2200 B. C. Mention of the first Hittite capital, Hattusas—the modern Bogaz Koi—was found on some of the tablets, and the Hittite word *habiru*, hitherto generally regarded as meaning Hebrew, was much more generic in sense, being used widely to mean "foreigner".

## BOOK CRITIQUES

*The Cathedral of Palma de Mallorca. An architectural study.* By Ralph Adams Cram. Pp. vi-16. 24 plates. Mediaeval Academy of America, Cambridge, Mass. 1932. \$5.00.

Three hundred copies of this first edition have been printed and signed by the author. The book is in quarto and has something over a page of preface, about twelve pages of text, and a page and a half of chronology of the Cathedral made up from dates from Piferer and Quadrado, from Juan Rubio and Kenneth J. Conant.

The citations in the text are mainly from: *La Catedral de Mallorca* by Juan Rubio y Bellver, Barcelona, 1912; and *España, sus Monumentos y Artes, su Naturaleza e Historia: Islas Baleares*, D. Pablo Piferer and D. Jose Ma Quadrado, Barcelona 1888-(91). There are twenty-four plates of illustrations, clearly printed on smooth paper. Five of these are full-page photographs of the Cathedral, exterior and interior; four plates have two to a page, photographs of views, details and accessories; and six plates show smaller photographs, four to a page, of portals, chapels, pinnacles, stalls, tracery, arcades, vaults, and conoids of vaults. In all the stereotomy is readable. And, finally, there are six full-page reproductions of measured drawings to scale of English feet, namely: Ground Plan, Clerestory and Aisle Vaulting Plan, South Elevation, East Elevation, Transverse Section, and Longitudinal Section; and three pages of details showing the rose windows, chancel windows, aisle chapel window, the tower, et cetera. These detail drawings are signed by C. J. Walsh, to whom Dr. Cram accredits the elaboration and completion of all drawings in their final form.

The monograph is eloquent of the author's intensified sensibility to the poetry of mediaeval art. The amateur of architecture will not fail to apprehend the intellectual acumen with which he analyzes the architectonics of Palma's Cathedral.

All must enjoy his story of the island's romance, Don Jaime's recovery of Mallorca from the Moslems, the building of the votive church, and the mystery of its unknown architect. "It is one of the most astoundingly original designs in existence," says Dr. Cram, "and beyond

question the work of one of the greatest masters of the Middle Ages."

He then submits his possible solution of the problem of its authorship, follows with the history of its varying fortunes, and ends: "in spite of these changes and mutilations Palma Cathedral remains one of the most original and impressive monuments of mediaeval art. In its spaciousness and airy grace, its superb gathering together and culmination in choir chapel and quartette of rose windows, in its magical play of light and shade and in novelty, logic and majestic simplicity of exterior, it holds a position unique in the history of Christian architecture."

ALBERT BURNLEY BIBB.

*In Egypt. Studies and Sketches Along the Nile.* By John C. Van Dyke. Pp. ix; 206. 43 plates. Charles Scribner's Sons, New York 1931. \$2.50.

The author is well known for his numerous books on art. The present volume gives a vivid picture of sights in Egyptian cities, tombs, temples and deserts. The admirable descriptions are supplemented by forty-three full page illustrations which throw much light on the text. This book will add much to an appreciation and enjoyment of what is best to be seen in the land of the Nile.

GEORGE S. DUNCAN.

*Urgeschichtliche Religion. Die Religion der Stein-, Bronze- und Eisenzeit.* By Carl Clemen. Untersuchungen zur allgemeinen Religionsgeschichte, Hefl 4, I Text, 140 pp. Bonn. 1932.

The author is also editor of the series, of which this is the fourth volume. He is not the first to undertake the summing up of all that is known to date on the subject in prehistoric times. In some respects he has delved deeper into the subject than any other author. There are abundant references to the literature on almost every page and at the end there is an adequate index.

A full list of illustrations for the text will soon appear as Volume 5 of the series. All students of the subject have cause to thank Professor Clemen for his indispensable contribution.

GEORGE GRANT MACCURDY.

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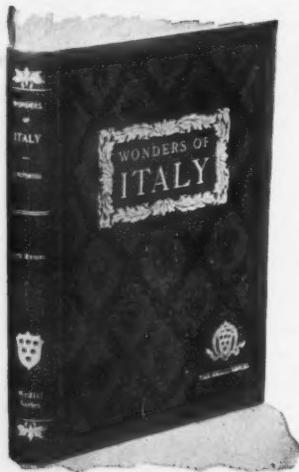
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